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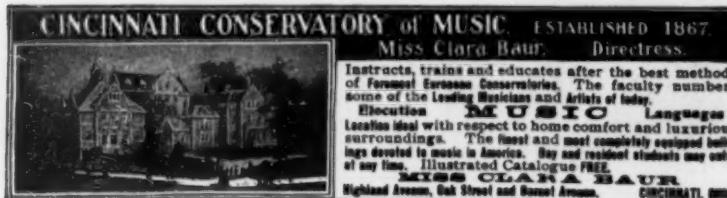
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LUITPOLD STR. 24, BERLIN, W.,
JANUARY 13, 1906.

THERE was a brilliant array of guests which gathered around the festive board at Hermann Fernow's celebration, given on the 7th, in commemoration of his twenty-five years of activity with the Wolff Concert Bureau. The celebration was arranged by Mme. Louise Wolff, widow of the late Hermann Wolff, a woman of brilliant conversational qualities and genial social gifts. Madame Wolff's connections in the musical world are such that it was an easy matter for her to get together practically all Berlin artistique. Rarely does one see an assemblage of such distinguished artists. Among the 160 that sat down to the banquet were Richard Strauss, Annette Esippoff, Dr. and Mrs. Carl Muck, Mrs. Arthur Nikisch, Mr. and Mrs. Ferruccio Busoni, Ludwig Pietsch, Edwin Bechstein, Prof. and Mrs. Siegfried Ochs, Otto Lessmann, with his wife and daughter, Eva; Prof. and Mrs. Gustav Hollaender, Frau and Fräulein Sacerdoti, Geheimrat von Bergmann, Prof. and Mrs. Carl Halir, Yvette Guilbert, Mr. and Mrs. Fritz Kreisler, Alfred and Heinrich Grünfeld, Prof. and Mrs. E. E. Tambert, Mr. and Mrs. Artur Schnabel, Irma Saenger-Sethé, Dr. S. Saenger, Director and Mrs. S. Landecker, Mr. and Mrs. Anton Sistermans, Prof. and Mrs. Philipp Scharwenka, Otto Müller, Mr. and Mrs. Arthur van Eweyk, Countess Schlippenbach and daughter, Mrs. Conrad Ansorge, August Scharrer, the members of the Wolff family, consisting of Mme. Louise Wolff, her son Werner and her two daughters, Lilli and Edith (Mrs. Zuelzer), her brother-in-law, Emil Wolff, and her two sisters-in-law, Minna Schiller and Anna Unger; all of the employees of the Wolff Bureau, save Mr. Klotz, the treasurer, who was ill, Messrs. Sternberg, Sington, Radwaner, Kant, Liachowski, Max Simon, &c., and some seventy-five others.

From 8 to 9 the guests were received by Mrs. Wolff in the reception room of the Künstlerhaus. Then, to the strains of a picked orchestra under Oskar Fried, the guests ascended the stairway to the banquet hall. During the repast, which lasted three hours, there were numerous speeches of a serious and humorous character. The first one was made by Werner Wolff, son of the late Hermann Wolff, who spoke on behalf of the Wolff family, commenting on the great work which Mr. Fernow had done during the quarter of a century that he had been identified with the Concert-Direction Wolff, not only for the institution itself, but for the musical life of all Germany. He dwelt particularly on the fact that Fernow had not only been the soul of the firm since the death of its founder, but that he had always been a staunch friend to the Wolff family. Then followed speeches by Geheimrat von Bergmann, the eminent surgeon, and Otto Müller, who spoke on behalf of the Philharmonic Orchestra, referring to the friendly relations which had existed for so many years between that organization and Mr. Fernow and the Wolff Bureau. Next came Professor Strettenheim, who read a witty original poem, culminating in a toast to Madame Wolff, and a humorous speech by Siegfried Ochs, who proposed a toast to the ladies. Mr. Fernow responded to all these toasts with some brief remarks, saying that words were inadequate to express what he felt at being thus honored. Then Yvette Guilbert sang some French chansons of the seventeenth and eighteenth centuries.

Meanwhile, the attendants had distributed texts to a comic song, giving advice to such as contemplated concertizing in Berlin. Siegfried Ochs sat down to the piano and played the accompaniment, while a present sang the words to a popular Berlin melody. Then came the performance of a farce written by Fräulein Lilli Wolff and

Prof. and Mrs. Philipp Scharwenka, and entitled "An Hour in the Wolff Musical Bureau." This was a parody upon the concert direction and upon musical conditions in general in Berlin, and was very amusing. Two well known characters of the Wolff Bureau, Emil Wolff and Minna Schiller, were impersonated with lifelike vividness by Ludwig Hertzler, of the Royal Playhouse, and Anna Unger, sister of Mrs. Schiller. The scenes between these two and the would be concertizers who called at the bureau were ludicrous in the extreme. Heinrich Grünfeld came in as Hunyádi Béla, a Hungarian cellist, who wanted good engagements, and who was in a great hurry to get them. When Emil Wolff asked him to play something he reeled off a well known "Gassenhauer" with such exaggeration of pathos and such catwailing slides that the audience was convulsed with laughter. Very amusing, too, was a scene between Frau Schimmo, "from Berlin, O," her three chil-



HERMANN FERNOW.

dren—Cymbeline, Elfe and Fritz—all would be musical prodigies, and Mr. Quickmaker, an American inventor with an electrical apparatus which worked wonders. First he applied it to the "piano nerves" of Cymbeline, and in five minutes the girl was transformed from an absolute beginner to a finished pianist. This role was played by Erna Klein, the well known youthful pianist. The machine was next applied to Elfe, who aspired to honors as a dancer, and in two minutes she was metamorphosed into a danseuse of really elflike grace. This part was given by the Countess von Schlippenbach, a graceful girl of some fifteen or sixteen summers, and exceptionally gifted in this direction. Fritz, the brother of the two girls, was to be an opera singer. To be sure, he had neither voice nor musical knowledge, but that did not matter; the electrical machine soon made of him a high coloratura soprano, and he rendered an operatic coloratura aria with remarkable facility

and bravura. This role was taken by Herman Böttcher, of the Royal Playhouse. He was formerly an operatic vocalist, and he is still an adept at falsetto singing. The part of the mother of the three prodigies was played by Mrs. Philipp Scharwenka. Other roles were those of Professor Le Boeuf (a caricature of Siegfried Ochs), impersonated by Max Nowak; Fräulein Schnorr, a receiver of free concert tickets, who threatened to strike unless along with her tickets they should give her money for her supper and other expenses (played by Fräulein Lilli Wolff); Nandl, a merry Tyrolean girl, and Lieschen, the maid at Fernow's summer home in Neu Babelsberg.

The evening, as a whole, was of an outspoken humorous character, and this was the intention of Mme. Wolff and those who assisted her in arranging the affair. The program was interesting and very funny. It was gotten up in the form of the Philharmonic concert program books, and its inventor was Franz Sington, one of the employees of the Wolff Bureau. Among other things which it announced was that the table music for the banquet was to be of a light and merry character. It consisted of the following numbers: Strauss' "Symphonia Domestica," Mahler's "Fifth" symphony with chorus, Liszt's "Faust" symphony with concluding chorus, Klose's "Das Leben ein Traum" and Boehe's "Journeys of Odysseus," all four parts. Then came a pause, but a footnote made it known that during this interim all of the Beethoven piano sonatas would be played on the gramophone. During the second part of the feast there was a performance of Beethoven's "Ninth" symphony with chorus.

Here are some of the advertisements which appeared in the concert calendar: "For Sale—Piano-cello-violin concerto with accompaniment of one voice, eighty piccolos, twenty-four triangles, four celestas, male chorus, female chorus, and drum solo." Another ad read: "The following prodigies are wanted with which to found a new concert direction: First, a two year old boy pianist, who can play the Tschaikowsky concerto with the left hand and lead the orchestra with the right; second, a singer of the fair sex one year, three months and two days old, who possesses 'das zehnfach frisch gestrichene hohe C'; third, a violinist one day old who can play the Beethoven concerto and whistle its accompaniment." Still another tells us of a gigantic stock company that has been formed by a new music bureau with its own ships, its own railroads, and its own telegraph lines to the North Pole. Among other things, the advertisement says that the new concert directory in four volumes is just out. The work is published in fifteen languages, including Chinese, Japanese, Hebrew, etc.; and the 10,000 artists and 500 orchestras represented by the firm are all contained in it.

Amid such fun the hours passed away very pleasantly, and everyone left in an animated mood, feeling that he had had a thoroughly good time. It was an evening of good cheer, and far more interesting and enjoyable than any concert that took place during the week.



Yvette Guilbert's first appearance in Berlin was at the Wintergarten, Germany's leading variety theatre, but of late years she comes to us only as a "chanteuse sérieuse." She gave two concerts in Beethoven Hall on the 6th and 12th respectively. At her first appearance she rendered French songs of the seventeenth and eighteenth centuries, and a series of "Pierrot" chansons, the latter in costume. At the second she appeared in "Pompadour" and "Crino-line" chansons, wearing in each the costume of its proper period. Madame Guilbert unquestionably has unique qualities as an artist, and it would seem that she has a large number of admirers, for Beethoven Hall was well filled on both occasions. She has her weaknesses, however, chief of which is her singing. In fact, in the ordinary sense of the word she does not sing at all. She has no voice—and yet she produces big effects. Her results are won by her remarkably mobile facial expression and by her strong sense of the dramatic. Madame Guilbert should have been an actress. It seems a pity that she should waste her talents on such ditties as she sang in her concerts here. Personally, I find it difficult to reconcile Yvette Guilbert's offerings with her reputation. Her art does not appeal to me.

Madame Guilbert was assisted by two French instrumentalists—Madame Monteux-Barrière, pianist, and Armand Forest, violinist. The two artists played the César Franck A major sonata for violin and piano, and as solo numbers Madame Monteux-Barrière was heard in a nocturne by Fauré, and a bourée fantasque by Chabrillet, while the violinist was heard in the Saint-Saëns "Rondo Capriccioso." Mr. Forest is by far the greater artist of the two. He has a fluent technic, a pure, oily tone, and the polished style of the French virtuosi. He did not display much originality or warmth, but his playing was artistic and tasteful. The pianist, on the other hand, played as if she had practiced her piece with the metronome exactly 100 hundred times, no more and no less. Technically it was good, clean playing, but it revealed no feeling, and not a trace of the personal note.



Mischa Elman, the young violin wonder, made a profound impression at the Philharmonie on Monday evening. He

played as he has never yet played in Berlin. Accompanied by the Philharmonic Orchestra, he introduced the new Glazounow violin concerto, and then played that work which has proved the rock on which many an older violinist has founded—the Beethoven concerto.

The Glazounow concerto, although purporting to be in one movement, has three distinct divisions that might well be called movements. The first part is thematically and harmonically the most interesting of the three. It affords the solo violin some good cantabile playing, as well as an opportunity for telling passage work. It is comparatively simple in its harmonic scheme, and is discreetly instrumented. The G string theme of the slow movement is also effective. The finale starts out well, both its principal and secondary themes being pleasing, though written in the popular vein; but the movement soon becomes banal. A meaningless pizzicato passage for the solo violin is quite superfluous, and the conclusion of the work is weak. As a whole it cannot be compared with Glazounow's best compositions. Elman played it with great verve and with complete technical mastery.

Everybody had been curious to hear what this fourteen year old boy would do with the Beethoven concerto—and with it he achieved one of the greatest triumphs that he has yet won in Berlin. It was a big, dignified, thoroughly musically and artistic reading of the great work. He played the themes nobly, and the passages were given with remarkable clearness of tone, and technic, and with great force of accent. In fact, Elman caught the true spirit of the composition. How nobly he sang the melody of the larghetto, and with what rollicking humor the rondo! His interpretation teemed with life, and was full of light and shade. In contrast to the buoyancy with which he gave the first theme of the finale (on the G string) was the tenderness, mixed with sadness, which he infused into the beautiful melancholy second theme (in G minor). In short, it was a rendering so admirable that it was difficult to comprehend that the performer was a boy of fourteen years. Elman received an ovation, and justly so.

On the same evening Rosa Olitzka gave a recital at Beethoven Hall. I heard only the latter part of her program, which consisted of the Verdi "Don Carlos" aria, "O Don Fatale," and songs by Schubert, Brahms, Strauss, Sommer, Wolf, Henschel and Delibes. The artist also included in her program numbers "Annie Laurie," this being the first time that I had ever heard that song in Europe.

Fraulein Olitzka has a remarkable organ—a genuine, deep contralto voice. When she sets in on the lower tones it sounds like a man's voice, so deep and sonorous is it. It is also full and powerful in volume, and rich and velvety in quality, and the lady knows how to produce striking effects with it. Yet it is evident that her voice has not been perfectly developed, for it is not even throughout all the registers. As to Fraulein Olitzka's singing, "Annie Laurie" was delightfully given, and was redemande. Humperdinck's charming "Wiegenlied" was also rendered with much tenderness and feeling. The closing number was Delibes' chanson espagnole ("Les Filles de Cadiz"), which the artist gave with such dash and abandon that it was warmly encored.

Eugène Malmgren, 'cellist, and Marie Barinowa-Malmgren, pianist, gave an evening of sonatas at Bechstein Hall last Saturday. Here I heard for the first time an original sonata for viola, da gamba. The work, which is from the pen of Philipp Emanuel Bach, is interesting, and in the slow movement, especially, it is grateful. The influence of its author's father, Johann Sebastian Bach, is plainly felt. The manipulation of the viola da gamba is practically the same as that of the 'cello, excepting that it is a trifle smaller. In its tone character it is quite different, however, being flatter and more nasal. There is less body to its tone

than to that of the 'cello, and for this reason in passage work it is less effective than the latter instrument. In cantabile playing, on the other hand, it is very agreeable. M. Malmgren handled the instrument with great skill. His cantilena was beautiful.

The artist couple was also heard in 'cello and piano sonatas in D major by Beethoven, in G minor by Chopin, and in F major by Bach. I heard only the first of these. It was given with an ensemble such as can come only from long practice in playing together, and with excellent tonal balance. I wrote of Madame Malmgren's playing in full last week. She is one of the most notable women pianists now before the public. In fact, I should rank her next to Teresa Carreño.

An interesting program was that played by Sandra Droucker, the wife of Gottfried Galston, at Bechstein Hall on Wednesday evening. She gave the first of six Biblical sonatas written in 1700 by one Johann Kuhnau. This one illustrates the combat between David and Goliath. There are eight short movements in the work, and they depict the following eight periods in the scene: (1) Goliath's defiance; (2) the fear and trembling among the Israelites, and their prayer to God to protect them from so formidable an enemy; (3) David's offer to fight the giant singlehanded; (4) the battle between the two, and Goliath's death; (5) the flight of the Philistines and their pursuit by the Israelites; (6) the rejoicing of the Israelites over the victory; (7) David's praise as sung by the women; (8) the general rejoicing.

The sonata is naive music and sounds thin and old fashioned to our ears, but it is of interest as being one of the first attempts at program music. The most realistic thing in it is the hurling of the stone by David, which is illustrated by a rapid run on the piano.

Other numbers rendered by Mme. Droucker (which I did not hear) were works by Couperin, Durante, Rameau, Bach, Beethoven, Reger and Liszt. The program encompassed two centuries of music.

Later on the same evening, William A. Becker, the eminent American pianist, gave a recital at Beethoven Hall. Scarcely a week now goes by in which we do not hear some American artist. Becker is no stranger to Berlin, having appeared here both last season and season before last. His program was made up of standard works, consisting of the Händel "Blacksmith" variations, the Beethoven "Waldstein" sonata, Schubert's B flat major impromptu, the waltz and scherzo in C sharp minor, and the fantasy impromptu, by Chopin. Schumann's "Vogel Als Prophet," the concert giver's own barcarolle, and the Rubinstein staccato study in C major.

Becker gave a clear, broad, dignified reading of the Beethoven sonata. He made the most of the thematic material and in the passages his technic was clean and telling. Becker has a big tone and he knows how to "sing" on the piano. He has his own ideas of interpretation—ideas that are decidedly original and that would not always meet with approval from sticklers for school traditions. He is both a thinking and feeling musician.

Becker gave the middle part of the Chopin fantasy impromptu with beautiful singing, penetrating tone and with deep feeling. He was at his best, however, in the Chopin scherzo, in which he rose to real artistic heights. In Schumann's "Vogel Als Prophet" he played with delicate technic and with soft, velvety tone. In his own barcarolle, written chiefly as a study in thirds, he revealed extraordinary ease, certainty and fleetness of fingers. As his program shows, Becker is a solid musician and does not go in for technical display; yet he has at his command a big technic, a technic well developed in every direction. In his old war horse, the Rubinstein staccato study, he exhibited wrists as flexible as rubber and as strong as steel. He was

warmly applauded and responded at the close with two encores, the last of which was the big A flat polonaise, by Chopin.

My assistant, Miss Allen, writes of the following three concerts:

"An evening which combined the bitter and the sweet was that given at Beethoven Hall, on Tuesday, by Amalie Birnbaum, violinist, and Else Vetter, mezzo soprano. Fraulein Birnbaum gave the Bruch G minor concerto, the Saint-Säens rondo capriccioso, and short pieces by Hubay and Tschaikowsky, with genuine temperamental feeling, with commendably finished technic and with a fine warmth and depth of tone. Her playing hardly revealed her to be an astounding virtuoso, but in the other numbers she demonstrated that she is a thorough musician and she will surely develop into a performer of very sterling worth. Fraulein Vetter, however, who sang numerous 'Lieder,' was not so pleasing. She has practically no voice at all, and her expression is sentimental rather than refined."

"The much enduring Philharmonic Orchestra gave a concert at the Philharmonie on Thursday, under the baton of Ferdinand Neisser, conductor of a similar "Philharmonic" organization in Wasa, Finland. The program numbers were as follows: Weber's overture to 'Oberon'; Beethoven's fugue for string instruments, op. 133; Paul Ertel's symphonic poem 'Belsazar,' which had so successful a hearing under Traugott Ochs some months ago; an orchestral prelude by Järnefelt; a 'Spring Song' and a 'Valse triste,' by Jan Sibelius, the young Finnish composer, and a 'Rain Song' and scherzo for strings, by Siniaglia, and three movements from Franz Rein's 'Manoli,' as arranged by Neisser (the last two numbers being in manuscript).

"The conducting of Neisser did not inspire especial enthusiasm. He lacks above all the essential quality of rhythm, and though his interpretations are sound in intention, they exhibit a crying need of the emphasis produced by accent. The program, on the other hand, containing as it did so many easily digested novelties, was very interesting. Siniaglia's 'Rain Song' is a pretty bit of orchestral writing, but it tends to monotony with the too well simulated, ceaseless patter of the rain in the accompaniment. The accompanying scherzo, on the other hand, is a lively, piquant movement, well conceived and excellently worked out. The extracts from Rein's 'Manoli' are trite in theme, and though carefully instrumented by Neisser, they seem an unnecessary addition to the magnificent store of orchestra literature already on hand. The Järnefelt prelude has good musical content and well balanced expression. Perhaps the deepest impression of the evening was made by Sibelius' 'Spring Song' and 'Valse Triste.' The applause with which they were received is the kind with which music meets only when it strikes to the heart."

"Few cellists of twenty years old can exhibit such instrumental and musical gifts as were displayed by Otto Urak, at Bechstein Hall, on Friday night. As solos the young artist gave the D major Locatelli sonata, the Bach 'Air' and pieces by Dvorák and Popper, and throughout he played with genuine technical command and with extreme purity and warmth of tone. Moreover, Urak's creative talents are quite as notable as his reproductive gifts. The program included six Urak 'Lieder' for soprano, all given with vigor and feeling by Hertha Dehmlow, and all

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revealing essentially characteristic harmonic treatment and commendably well defined themes. The best of them, 'Seine Heimat,' is a concise song of healthy 'Stimmung' and grateful melody. Herr Urack's efforts were further represented by a piano quintet, op. 19, in which he was assisted by Bruno Hanze-Reinhold, pianist, Max Salzwedel and A. Söndlin, violinists, and Fritz Rückward, viola. This quintet is a very promising work. All four of its movements are definite in development, pleasing in theme and yet of genuine musical worth. The second movement in particular was really delightful, and at its close Urack was compelled to bow again and again in response to the enthusiastic applause."



On July 29 next half a century will have passed away since the death of Robert Schumann. In commemoration of this fact a Schumann festival will be given here this year. It will take place at an earlier date than the anniversary, however, from May 22 to 24, and will be held under the direction of Joseph Joachim.



Carl Busch, the well known Kansas City musician, who is spending the winter in Berlin and studying with Humperdinck, has finished numerous compositions based on Indian musical lore. The first of these are seven songs, the texts of which are taken from Longfellow's "Hiawatha." They are entitled: 1, "Gitche Manitou the Mighty"; 2, "Greeting to Hiawatha"; 3, "When the Noiseless Night Descends"; 4, "Gibriabos"; 5, "The Death of Gibriabos"; 6, "Awake, Beloved," and 7, "The Wrath of Hiawatha." Next comes a suite for orchestra, entitled "Nachklänge der Indianer." It consists of five movements, the first three of which contain the themes of the second, fourth and fifth songs mentioned above. The fourth movement is an Indian love song, and the fifth a fantasy with variations and a fugue on an original theme of the Omaha Indians. This original song is from Mrs. Alice Fletcher's book, called "A Study of Omaha Indian Music." It was transcribed some years ago in Nebraska for the late F. E. Fillmore, for whom it was played on an Indian flageolet. Another important composition is a cantata for soprano and tenor solo, chorus and orchestra, entitled "The Four Winds."

Mr. Busch recently showed me all of these works, and I found them very interesting. They are very original thematically, and Mr. Busch has given them an adequate harmonic setting. The melodies are for the most part plaintive and melancholy, being often Oriental in character, and at times suggesting Grieg. During the winter they will probably be heard here in public.



A large musicale was given by Mr. and Mrs. Kirk Towns at their house last Monday afternoon. Some seventy-five guests, chiefly Americans, were present. The affair was given for the purpose of introducing to the Berlin American colony Theodore Spiering and Alberto Jonás, both of whom will shortly appear here in concert.

Mr. Spiering played a Bach sonata for violin alone, the Tchaikowsky melody, Hubay's "Zephyr," a largetto by Nardini and the "Hungarian Dances" Nos. 9 and 10, by Brahms-Joachim. On this occasion I heard Mr. Spiering for the first time. He is a great violinist. He combines

sterling musicianship with a big technic and with an admirable tone. He was at his best in Bach and in the "Hungarian Dances" Nos. 9 and 10, both of which are rarely played. As he will shortly be heard here in bigger works with orchestra, I shall reserve an extended criticism of his work for that event.

Mr. Jonás played the Chopin A flat ballade, the Saint-Saëns caprice on ballet airs, from Glück, and Moszkowski's G flat etude. He is at once a poetic and a brilliant performer. He has the brains of a true musician and the soul of a genuine artist. As he, too, will be heard in concert this season, and no less than three times, I shall later speak of him at length. Mr. Towns sang numbers by Ganz, Hahn, Spiering and Jonás. He was in exceptionally good voice. The accompaniments were played by Eduard Behm.



Ferruccio Busoni will shortly give three piano recitals in Beethoven Hall, to occur on January 24 (a Chopin-Liszt program), on February 8 (a Beethoven evening), and on February 14 (with works by César Franck, Rubinstein, Alkan and Brahms).



Hugo Heermann has returned from his triumphal world tour and has resumed his peaceful artistic duties in Frankfurt. At the first program of his quartet Haydn's B major quartet, op. 64, and the string quintet, op. 88, by Brahms, were the cornerstones between which Reger's violin sonata, op. 84 (admirably played by the composer and Professor Heermann), found place. The performances were excellent throughout, and met with hearty approval.



For the coming year the summer music of the Nauheim health resort will be rendered by the Winderstein Orchestra, of Leipsic.



From the 5th to the 10th of February the Stargard Antiquariat will auction off one-half of the famous autograph collection of the late banker Alexander Meyer-Cohn. Among relics of more general interest, such as a three page petition from Orlando Lassus to Emperor Rudolf the Second, the collection includes mementoes of great musical importance, such as letters written by Glück, Haase, Beethoven, Haydn, Monteverde, Mozart, Leopold Mozart and his wife, Maria Anna Mozart; a sixteen page letter from Franz Schubert, letters from Richard Wagner, Liszt, Carl Maria von Weber, and a number of albums formerly the property of noted musicians and inscribed with the names of their most illustrious contemporaries.



Mozart festivals of great proportions will take place in Amsterdam, Rotterdam and The Hague during the last week of January. The performances will be under the direction of De Haan, of Darmstadt, and Frau Henny Hindermann, of the Hamburg Opera, has been engaged for the coloratura roles. The other parts will be taken exclusively by native artists.



The judges of the Glinka prize competition, Glazounow, Liadow and Rimsky-Korsakow, have made awards to the following composers: Three hundred rubles to A. M.

Arenski for the introduction to his opera, "Nala and Damajanti"; three hundred rubles to J. J. Wihtol for variations on a folk song; six hundred rubles to R. M. Glière for a sextet; four hundred rubles to N. A. Szokolow for two three part female choruses; one thousand rubles to A. N. Scriabine for his second symphony, and five hundred rubles to Serge Taneiew for the overture to his opera "Orestie."



A lively controversy has lately arisen over the question as to whether from January 1 on (thirty years after the death of the composer Bizet), the opera "Carmen" becomes free to the German stages and to German publication. From France it has been asserted that the work is not to be free, on the ground that one of the librettists is still living, and that by French law those works whose text and music make up a composite whole are protected so long as one of the collaborators is alive. This verdict would hardly hold for Germany, however, for in Article 28 of the recent law on author's rights in works of literature and music we read: "In order to set up public performances, in case there are several who have a share in the work, the consent of each one is required."

Now in the case of an opera, to which a text belongs, the publisher need procure the sanction only of him who possesses the author's right to the musical part. That is to say, those who arrange public performances in Germany have to do not with the librettist, but only with the composer himself; and as in the case of "Carmen" the German rights of the Bizet heirs are null after January 1, 1906, without any question the work is open to free production on the German stage.



At the Fernow celebration I made the acquaintance of Annette Essipoff, the famous Russian pianist, and had an interesting chat with her. She said that she is in reality bound by contract to the St. Petersburg Conservatory for some years to come, but that she could not think of returning to Russia unless conditions there should change very much. She will be the soloist of the Nikisch Philharmonic concert on February 12, when she will play the Chopin F minor concerto.

Although she is only fifty-five years of age, Mme. Essipoff seems much older. Time has laid its hand heavily upon her and I am surprised that she still plays in public. Essipoff is but two years older than Carreño, but she has

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little of that artist's vitality and elasticity. Perhaps she has it in her playing.

The complete concert and opera list of the week is as follows:

SATURDAY, JANUARY 6.

Bechstein Hall—Eugene Malmgren, cello; Marie Barlowa-Malmgren, piano.

Beethoven Hall—Yvette Guilbert.

Singakademie—Richard Czernowky, violin, with Philharmonic Orchestra.

Royal Opera—"La Traviata."

West Side Opera—"Undine."

Comic Opera—Hoffmann's "Erzählungen."

SUNDAY, JANUARY 7.

Bechstein Hall—George Merlin Diburtz, violin.

Beethoven Hall—Willy Burmester, violin.

Philharmonie—Philharmonic "Pop."

Singakademie—Berlin Chamber Music Union.

Royal Opera—"Bajazit"; "Coppelia."

West Side Opera—"Die Schützenliesel."

Comic Opera—"La Bohème."

MONDAY, JANUARY 8.

Bechstein Hall—Robert Koppel, vocal.

Beethoven Hall—Rosa Oltzka, vocal.

Philharmonie—Muscha Elman, violin, with the Philharmonic Orchestra.

Singakademie—Donald Francis Tovey, piano; Joachim Quartet.

Royal Opera—"The Meistersinger."

West Side Opera—"Die Schützenliesel."

Comic Opera—"La Bohème."

TUESDAY, JANUARY 9.

Bechstein Hall—Emil Pinks, vocal.

Beethoven Hall—Amalie Birnbaum, violin; Else Vetter, vocal.

Philharmonie—Philharmonic "Pop."

Singakademie—Waldemar Meyer Quartet.

Hotel de Rome—Else Sjeldrup, vocal; Emil Krause, piano.

Royal Opera—"The Barber of Bagdad"; "The Rose of Schiraz."

West Side Opera—"Die Schützenliesel."

Comic Opera—Hoffmann's "Erzählungen."

WEDNESDAY, JANUARY 10.

Bechstein Hall—Sandra Droucker, piano.

Beethoven Hall—William A. Becker, piano.

Philharmonie—Philharmonic "Pop."

Singakademie—Florian Zajic, violin; Heinrich Grünfeld, 'cello.

Royal Opera—"Margarete."

West Side Opera—"Die Schützenliesel."

Comic Opera—Hoffmann's "Erzählungen."

THURSDAY, JANUARY 11.

Bechstein Hall—Leo Kestenberg, piano.

Beethoven Hall—Ludwig Hess, vocal.

Philharmonie—Philharmonic Orchestra Concert, Ferdinand Neisser directing.

Singakademie—Joachim Quartet.

Royal Opera—"Tristan and Isolde."

West Side Opera—"The Hugenots."

Comic Opera—Hoffmann's "Erzählungen."

FRIDAY, JANUARY 12.

Bechstein Hall—Otto Urack, 'cello.

Beethoven Hall—Yvette Guilbert, vocal.

Singakademie—Mary Munchhoff, vocal.

Royal Opera—"Carmen."

West Side Opera—"Undine."

Comic Opera—Hoffmann's "Erzählungen."

Albert Niemann, the great Wagnerian singer, will celebrate his seventy-fifth birthday next Monday, the 15th. Older opera goers in New York will remember his memorable performances under the late Anton Seidl. During the greater part of his career he was a member of the Berlin Royal Opera and the leading light of that institution.

Rudolf Ganz writes me, referring to my recent note on abnormal stretches, that he has a pupil who can reach C-A. He says, however, that he attaches no importance to such abnormal hauls, and in this I quite agree with him.

August Bungert, who is now in Italy, has just completed a new work, a "Missa Solemnis."

ARTHUR M. ABELL.

MASSACHUSETTS MUSIC NOTES.

SPRINGFIELD, Mass., January 25, 1906.

Court Square Theatre was well filled by music lovers and students for the thirteenth concert in Springfield, by the Boston Symphony Orchestra. The program was attractive, and Timothée Adamowski, the soloist, played the new violin concerto by Gustav Strube, a member of the orchestra.

A large audience in the First Church chapel was entertained by Mary H. Carter, of Chicopee, who gave a lecture-recital of oldtime songs.

The Tuesday Morning Music Club met with G. W. McIntyre, 90 Centre street, Chicopee, on January 16. A program of works by Mrs. Beach was presented.

Holyoke.

Ellen Fitz, assistant organist, gave an organ recital at the college on January 17, with the following program:

Concerto	Bach
Adagio, in D major	Gulmant
Finale, from the Fourth Organ Symphony	Widor
Springtime Sketch	Brewer
Sonata, No. 1, in C minor	Baldwin

Theodore van Yorx, the New York tenor, gave a successful recital last week at Windsor Hall, under the auspices of the Hartford-Springfield Conservatory. The program was made up of favorite numbers, by Schubert, Lecocq, Tours, Clay and other composers. Charles Spafford was the piano accompanist. Mr. van Yorx was in fine voice and his singing was warmly applauded by a large audience.

Last Saturday Mrs. Carl von Frenckell sailed for Dresden, where she has a two years' engagement with the Dresden Royal Opera.

Westfield.

Theodore van Yorx gave a concert Monday evening under the auspices of the Ladies' Benevolent Society of the Second Congregational Church. The Epstein Trio will give a recital in February, and Alvah Grover Salmon one in March.

Samaroff's Triumph in St. Louis.

The following paragraphs are from criticisms on Olga Samaroff's playing, in St. Louis, with the Choral Symphony Society of that city:

She possesses marked talent—and beyond all question she has devoted a genius for hard work to the acquirement of a mastery of her chosen instrument. Indications point to her taking a very creditable place among the foremost players of her day in the not remote future.

It was in the Liszt concerto in E flat, accompanied by the Choral Symphony Orchestra, that Madame Samaroff was first heard last night. This was a bold selection, calling equally for extreme brilliancy of execution, distinct power and a deep sympathy in interpretation, and affording a comparison with very famous artists. But the former St. Louisian, who is now something of a European celebrity, justified her ambitious choice by a distinctly worthy and satisfying performance, developing very truthfully the beauty and meaning of the Liszt composition. Somewhat to the surprise of the discriminating, she was particularly capable in the more fiery passages, bringing out the Liszt passion and impetuosity with admirable effect. At the close of this number the house rang with applause, compelling the recall of the pianist three times in quick succession and not then ceasing until she gave the exquisitely poetic Liszt "Liebestraum" as an encore.

For her second program number Madame Samaroff played the three group numbers, Chopin's "Nocturne," in C minor; Tchaikovsky's "Humoresque," and Liszt's "Hungarian Rhapsody," No. 15, being most appreciated in the Chopin composition.—St. Louis Post-Dispatch, January 10, 1906.

The electrifying effect produced by the young musician was in nowise lessened by the unconscious skill with which the program had been arranged. The orchestra had been playing the almost

unprecedentedly mournful "Pathétique" symphony of Tchaikovsky, with its picture of lowering clouds, pierced by lurid lightnings—with its cry of human despair, and its atmosphere of storminess—sometimes of fogfulness. The Liszt concerto was like the rising of the sun, and the singing of all the birds of the morning. A greater contrast could not have been devised, and the effect was heightened by the blithe presence of the soloist, succeeding the hidden spirit of gloom that had been heard through the instruments of the orchestra.

Madame Samaroff may not be classed without qualification among the foremost pianists. She has not, at present, the physical strength to master an instrument that will be subdued, in all the moods of music, only by muscles of steel. In the stronger passages of her opening number she lacked a degree of forcefulness which no amount of fervor and understanding could impart. Yet there was no slurring of notes, nor any uncertainty in tempo—and it is in the latter point that the woman pianist generally shows her limitations. The rhythm and spirit of the piece were maintained in a masterly manner; and in the passages requiring only the lighter phases of technic she was more than masterful—she became inspiring and wonderful. It was to be noticed that the orchestra was not required to lend more than the customary amount of support. Madame Samaroff was rewarded by applause of a quality and quantity that left no doubt of her unusual triumph. For an encore she played the Liszt "Liebestraum," in C minor, Tchaikovsky's "Humoresque," and Liszt's "Hungarian Rhapsody," No. 15.—The St. Louis Globe-Democrat, January 10, 1906.

Edward Barrow's Criticisms.

The following excerpts are from recent newspaper criticisms referring to Edward Barrow's singing in Boston, Springfield and Worcester, Mass., in Portland, Me., and in Brooklyn, N. Y.:

Two of his best attributes as a singer are his wonderfully clear enunciation of the English text, every word of which can be distinctly heard and understood by the audience, and his sensitive musical temperament. His voice is deep, rich and well rounded as well as of wide range, and he knows how to interpret his selections.—Worcester Daily Telegram, December 27, 1905.

Mr. Butler at short notice secured Edward Barrow, the noted English tenor, less known in this city, but one who did good work and whose services were greatly appreciated by the audience. Mr. Barrow showed genuine musicianship. This tenor, who sings in the same quartet with Shanna Cumming, former festival star, and Janet Spencer, another singer known to festival goers, proved his worth to stand beside them. The tenor arias were splendidly given after the first reticent use of the voice in a strange auditorium.—Evening Post, Worcester, Mass., December 27, 1905.

The tenor, Edward Barrow, surpassed the high expectation that his reputation awakened. His voice is sweet, rich and powerful, and vibrant with emotion. He not only interprets Handel's music but carries his audience with him through the most sustained parts.—Springfield Union, December 14, 1905.

He sang with those moving qualities which come when a singer perfectly feels the meaning of his words and the phrases with which a great composer has clothed them.—The Boston Transcript, December 26, 1905.

Virility and clearness marked the tenor singing of Edward Barrow and he made a fine impression by his capable work. His magnificent tenor voice was heard to the best advantage, and the parts he carried in "The Messiah" were in excellent hands. The sweet tones of Mr. Barrow's voice have gained extended recognition for him. He exercises a wonderful control over his voice and in "The Messiah" showed the art he possesses.—Daily Advertiser, Portland, Me., December 30, 1905.

Edward Barrow, the tenor, is, we believe, new to Portland hearers, but he displayed a voice and a style that were very impressive.—The Daily Eastern Argus, Portland, Me., December 30, 1905.

Mr. Barrow opened the program by singing the recitative, "Deeper and Deeper Still," and aria, "Waft Her, Angels, Thro' the Skies," from Handel's "Jephtha." He at once won favor. Four short German songs were Mr. Barrow's next offerings. These songs were sung with much spirit and tenderness, and he responded to the encore. Four songs in English were then sung by Mr. Barrow, each being short and bright, brought out his tenor voice to the best advantage.—Brooklyn Eagle, December 6, 1905.

Memorial Hall was filled last evening with an appreciative audience, to hear Edward Barrow, who gave a song recital. His voice is one of exceptionally sympathetic quality and beauty of tone, and his program consisted for the most part of selections which showed these to advantage.—Brooklyn Citizen, December 6, 1905.

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PARIS, JANUARY 15, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

SUNDAY afternoon the atmosphere about the Châtelet, Nouveau Théâtre and the Conservatoire was still reeking with Damnation and Defiance. At the first two houses the "Damnation of Faust" was repeated and at the Conservatoire the "Defiance of Pan and Phœbus" was hurled forth a second time—these performances being conducted by MM. Colonne, Chevillard and Marty respectively.

The great orchestral and choral event of the week has been the visit to this city of the London Symphony Orchestra (100 members) and the Leeds Chorus of 300 singers, directed by Sir Charles Stanford, André Messager and Edouard Colonne.

On Wednesday afternoon last the concert at the Châtelet was a revelation in more ways than one to the French musical public.

Of the composers making up the program such names as Hubert Parry, Arthur Sullivan, Alexander Mackenzie, Frederic Cowen and Charles Stanford could have been but little known, if at all, to Parisian audiences. Great bodies of amateur singers like that of the Leeds Chorus are quite unknown here—France, like Italy, being inclined to the operatic rather than the oratorio style of singing, except, perhaps, among some professional organizations, which would be small, however. In the matter of orchestras, Parisians know what perfection means; they have listened to the finest visiting here and are familiar with their own of the Conservatoire, the Lamoureux, Chevillard and Colonne since early youth; therefore they cannot be taught much on that score. The chorus, however, was something new—about which they did not know all—and they found themselves ready to listen, to enjoy and to applaud loudly, cheerily, in fact. It may be remarked parenthetically that in France, as in Italy, the male voices as a rule are better than those of the women (easily to be accounted for), while in the Chorus of Leeds the reverse seemed to be the case—at least on the day of the first concert. The contraltos and mezzo-sopranos were heard to excellent advantage, giving forth a fullness of tone that was admirable. Some of the sopranos, however, do not thoroughly understand higher tone production, so called "head voice," which was noticeable in the difficult and trying Bach motet, "Singet dem Herrn" (without accompaniment) and again in the choral part of Beethoven's symphony on the second day.

As to the orchestra, I should like to compare its composition and quality, as well as the results and effects, with the best known organizations of Paris, and some other musical centres in which I have had experience, were not comparisons "odious." It may be stated, however, that the London Symphony Orchestra compares very favorably with the organizations of MM. Chevillard and Colonne in its makeup, the strings being very fine, though perhaps less brilliant; and in the brass division, the horns are more reliable and satisfactory than French hornists usually are. The bowing of the violinists, however, was not always uniform, especially in the "Don Juan" of R. Strauss, where there was a general confusion of "ups" and "downs" in bowing.

The purely orchestral portions of the first part of the program were directed by M. Messager, a very able musician, who appeared to know his orchestra better than its members knew him. With Sir Charles Stanford, the musicians seemed to be more at home; from which I should conclude that he had been among them often. Furthermore I am tempted to say that this body of instrumentalists have so much self reliance that they would consider it

more natural to be guided than to be led, or even conducted.

"The "Marseillaise" greeted the appearance of the President of the Republic, everyone standing, and M. Messager wielding the baton. The program then continued with "Phaëton," poème symphonique, by Saint-Saëns, in which the orchestra showed admirable finish in its performance. In Parry's ode, "Blest Pair of Sirens," on Milton's words, conducted by Sir Charles Stanford, the chorus sang with splendid freshness. M. Messager resumed the baton to conduct Sullivan's "Dance of Nymphs and Reapers" (from "The Tempest"); the "Benedictus" (for strings), by MacKenzie; and the scherzo from Cowen's Scandinavian symphony. Then came the symphonic poem, "Don Juan," of Richard Strauss, complex, weirdly effective and terribly difficult. This was followed by a good performance of the "Meistersinger" overture, which closed the first part. Bach's motet, "Sing to the Lord," with its magnificent polyphony of voices, was a splendor of sound and a triumph for the choir, under the direction of Sir Charles Stanford. The andante and finale of Stanford's "Irish Symphony," conducted by the composer, was very well received. In "The Horse and His Rider," from Handel's

which the chorus sang with rousing spirit. Stanford's "Quaerens Me," "Lacrymosa" and the Offertorium, from his "Requiem," were also very favorably received. In these excerpts the vocal quartet—Miss Pereeval Allen, Marie Brema, John Coates and Plunket Greene—were heard to advantage. The "Sanctus" from Bach's B minor mass, in which the wonderful variations around the oft repeated cry "Sanctus," with fugue, was the next great success for the choir and ended the first part of the program.

Beethoven's "Ninth" symphony, which filled the second part, was probably never better sung in Paris than on this occasion. In the interpretation of the three purely orchestral movements there was nothing startling, nothing new. But in the last movement the singers found their opportunity, the quartet, Miss Allen, Madame Brema, M. Coates and Francis Braun, giving a fine rendition of the variations, and the chorus bursting out in the "Hymn to Joy" with exultation—in a furious tumult of ecstasy to the end.

There were shouts of applause, and great enthusiasm reigned for some time. A gigantic golden palm leaf, tied with red, white and blue ribbons, was presented to Sir Charles Stanford, followed by renewed enthusiasm and the playing of "God Save the King" and the "Marseillaise," in which everybody joined.

These English musicians, players and singers, certainly had a fine reception in Paris.

On Thursday evening, between the two great matinee days, Marie Brema, with Rose Ettinger, John Coates and Francis Braun, gave a delightful vocal soirée at the Salle Erard. Madame Brema was heard in selections from Bach, Schubert and Schumann—the latter appearing on the program as "Miss Brema," which the amiable contralto explained was an error, as Schumann had succeeded in composing the song, "In's Freie," before she could. She also sang two duets with the basso, Francis Braun, of which the dainty "Keys of Heaven," a pretty old English song for two, had to be repeated. Miss Ettinger, with a fresh, clear soprano voice and charming manner, sang Bach, Mozart and Löwe numbers. Mr. Braun had three good Lieder from Paladilhe and Schubert, while Mr. Coates was happy in a group of Mehul, Liszt, Elgar ("In the Dawn," especially written for him), and Brahms. These four delightful singers also gave Brahms' "Liebeslieder," with four hand piano accompaniment, musically played by Cyril Miller and Richard Hageman.



GEOFFREY C. BUEHRER.

"Israel in Egypt," the chorus won another great success, the concert closing with "God Save the King" and all standing.

The second day's concert brought an overflowing crowd to the Théâtre du Châtelet, many persons having to stand in the passages. Difficulty was found by the management in coping with certain persons to whom invitations had been issued without reserving seats for them (a very old practice with some of the managers in Paris), and in which even musical critics were relegated to back and out of hearing seats—a shortsighted proceeding, to say the least.

The concert opened with the overture to "Benvenuto Cellini," of Berlioz, conducted by M. Colonne, who was heartily welcomed by the musicians and the public. After that Sir Charles Stanford took up the baton for "The Challenge of Thor," from Sir Edward Elgar's "King Olaf."

Among talented American musicians and students abroad who take their art seriously the name of Geoffrey C. Buehrer presents itself as one meriting most favorable notice.

Mr. Buehrer hails from San José, Cal., where he holds the position of organist of St. Joseph's Catholic Church. He is about thirty years of age and came abroad on an extended leave of absence, his place meanwhile being filled by a substitute. For more than a year Mr. Buehrer has been living in Paris, devoting himself especially to the voice, organ playing and the study of the Gregorian Chant.

In singing he has profited much by his study with several of the foremost teachers here. For organ playing and composition his masters have been Alexandre Guilmant and Eugène Gigout; while his love of church music attracted him to the Schola Cantorum in Paris, and to Belgium and Rome, Italy, where he enjoyed the personal attention of Dom Joseph Pothier, the president of the Papal Commission for the restoration of the traditional Gregorian Chant. He has also visited England and Germany for purposes of study. Mr. Buehrer is now returning to America to resume his former position, being in every sense better equipped to carry his work to the highest possible perfection.

While here in Paris he has had occasion to appear in public a number of times, receiving public and press recognition for his ability both as a singer and an organist. Of his last performances in Paris Le Journal said, speaking of his singing December 14: "G. C. Buehrer in Massenet's 'Vision Fugitive' and in 'Still wie die Nacht,' by Bohm, showed himself the possessor of a good, flexible voice, which he used with intelligence and distinguished taste."

A few days later Mr. Buehrer was heard in an organ recital at the Salle d'Union, playing the following program: Part I. Fugue in D minor, canzone in D minor, prélude et fugue in E minor, "Deux Chorales," prélude et fugue in C minor, entire first part by Bach. Part II. Prélude in G minor, Th. Dubois; Prière, Lemmens; fantaisie et fugue, Dr. Tschirsch; adagio from fourth symphony, Ch. M. Widor; "Offertoire de Noël," A. Barrette; gavotte, Handel; Communion, A. Guilmant, Festspiel, Dr. Volkmar; toccata, E. Gigout.

Commenting on this performance the critic of Le Journal wrote: "G. C. Buehrer, a young American organist and pupil of Guilmant and Gigout, gave Thursday last a very brilliant recital, playing with undeniable talent the works of English, German and French masters, ancient and modern. Mr. Buehrer, who plays the organ in a truly masterly

fashion, was enthusiastically applauded and 'feted' as a young 'virtuoso' by the splendid audience."

This evening at the Salle Erard Josef Hofmann will play for the first time in Paris since his boyhood days, twenty years ago.

Yesterday Manager Rudolf Aronson, Charles W. Clark, the baritone, and several other musical people sailed on the Moltke for America. About the last thing Clark did in Paris was to sign a contract for an extended lease of the house in which he and his family have been living here. This disposes of the rumor that he would not return to Europe. He said he expected to be back in Paris about the month of June.

At the Students' Reunion, Sunday evening, Rafael Navas, a pupil of Wager Swayne, played with his usual brilliant technic the "Carnaval Mignon," by Schütt; three Chopin preludes and the sixth rhapsody of Liszt. Mlle. Povla Frisch, Danish mezzo-soprano-contralto, sang with good voice and expression Lieder from Schubert, Brahms, Svendsen, Backergondahls (Norwegian), and Curschmann. The Rev. Mr. Shurtleff chose "The True Self" as his subject for a discourse.

Performances at the Opéra this week will be: Monday, "Sigurd"; Wednesday, "Samson et Dalila," "la Ronde des Saisons"; Friday, "Tristan et Isolde"; Saturday, "Faust."

At the Opéra Comique: Monday, "La Traviata," "les Rendez-vous bourgeois"; Tuesday, "Les Pêcheurs de Saint-Jean"; "La Navarraise"; Wednesday, "Miarka"; Thursday, matinee, "Le Caid," "Le Jongleur de Notre-Dame"; evening, "Werther"; Friday, "Carmen"; Saturday, "Fidelio."

At the recent fashionable and interesting musicale given by Sarah Hershey Eddy, at her beautiful home, Louis Lombard, of Chateau Trevano, Lugano, was the guest of honor, and some of his melodious compositions were performed with uncommon success.

DELMA-HEIDE.

New York Symphony Orchestra Concerts.

Felix Weingartner will conduct the New York Symphony Orchestra at the seventh pair of concerts of its series at Carnegie Hall, Sunday afternoon, February 4, and Tuesday evening, February 6. Rudolph Ganz, pianist, will be the soloist. The following will be the program:

Overture, Fingal's Cave Mendelssohn
Concerto, for Piano, with Orchestra, in E flat Liszt
Rudolph Ganz.

Faust, Overture Wagner
Symphony, No. 3 Beethoven

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Aronson to Bring Leoncavallo.

Rudolph Aronson, who arrived here from Europe last week, reports that he has engaged Leoncavallo, the famous operatic composer, for an American tour next season, to include Canada. Leoncavallo will conduct a series of opera concerts, at which his "Pagliacci" will be given in complete form, with artists to be selected by the maestro in Italy, and chorus and orchestra to be organized in America. In addition to "Pagliacci," orchestral excerpts from Leoncavallo's "Chatterton," "Zaza," "Bohème" and "Young Figaro" will also have a hearing. It should be more than interesting to hear all this music presented under the authoritative direction and personal auspices of its composer. Accompanying is the latest portrait of Leoncavallo, with some measures of manuscript from his "Roland," produced in

enterprise, especially for this season, when the repetition of the concerts at the Grand Central Palace entails additional expenses. Fortunately the cost of the Carnegie Hall concerts is guaranteed by persons interested in the movement, but subscriptions are needed for the other concerts. Copies of the report may be obtained from F. X. Arens, the musical director, 305 Fifth avenue.

MUSIC IN GEORGIA.

GAINESVILLE, Ga., January 25, 1906.

Oscar Pappenheimer, the wealthy patron of music and excellent violoncellist, of Atlanta, gave a recital at Brenau College, January 20, assisted by Catharine Newsome Jewell, a soprano, of the Brenau Conservatory. Eda E. Bartholomew was the piano accompanist.

The program follows:

Cello—	
Air	Lotti
Largo	Friedemann Bach
Arietta	Bach
Soprano—	
Love, the Pedlar	German
Elegy, with 'Cello Obligato	Massenet
Vanka's Song	Von Stutzman
Cello—	
Romance, op. 35	MacDowell
Salut d'Amour, op. 12	Elgar
Romance sans paroles, op. 12	Von Goens
In My Native Land, op. 43, No. 3	Grieg
Berceuse, op. 12	Gottlieb-Noren
Soprano—	
Invocation, with 'Cello Obligato	D'Hardelot
'Cello—	
The Angel	Wagner
Evening	Moniuszko
Verse	Wittenbecher

Sigismund Stojowski Recital.

On Wednesday afternoon, January 24, Sigismund Stojowski, head of the piano department at the Institute of Musical Art, gave a recital at Mendelssohn Hall, before a large and representative audience.

This was the Polish pianist's program:

Sonata, C minor, op. 111	Beethoven
Sonata, F sharp minor, op. 11	Schumann
Nocturne, G major	Chopin
Three Studies, op. 10, Nos. 12 and 8; op. 24, No. 3	Chopin
Ballade, F major	Chopin
Grande Valse, op. 34	C. L. M.
Legende, op. 8, No. 3	Paderewski
Caprice, op. 16, No. 3	Paderewski
Rhapsodie Hongroise, No. 2	Liszt

Stojowski proved with the first few measures of his performance—the grandiose opening of the C minor sonata—that he is a musician of exceptional authority, and this impression was deepened in the Schumann work which followed. These two sonatas are perhaps the supreme test of a pianist's mental calibre and of his interpretative resources, as they presuppose on the part of the player a sure knowledge of form, an unlimited technic, and the possession of a tonal and dynamic gamut capable of ranging over all the musical moods, from tenderest lyricism to epic force of dramatic expression.

Stojowski showed himself master in all the foregoing requirements, and he displayed also a fine note of individuality in his readings, and a refreshing independence of tyrannous tradition. He sounded this personal key particularly in the Schumann number, which lost nothing by being played in the subjective mode.

As a Chopin player Stojowski is altogether delightful. He has in his touch the quality known to Poles as "zal"—that poetical longing with which so many of Chopin's pages are filled. The nocturne was "sung" beautifully, and the ballade, on the other hand, revealed Stojowski as a builder of climaxes, a portrayer of passion, and a technician who could easily make a specialty of virtuosity, were he not too thorough a musician to lust after such empty triumphs.

In the concluding numbers of his program the pianist charmed his hearers with music of a lighter kind, in which his delicate nuances of tone, ard of pedal, the fleetness and accuracy of his passage work, and (in the Liszt rhapsody) his buoyant temperament, all combined to rouse the audience to glad enthusiasm, and at the end the artist was recalled and encored with a heartiness that left no doubt as to the popularity and effect of his achievements at the recital. It was an emphatic success.

Frederic Martin's Engagements.

Frederic Martin, the basso, has engagements booked in the following cities and towns:

Baltimore, Oratorio Society.
New York, Concert, Aeolian Company.
Troy, N. Y., "Elijah."
Bedford Park, Choral Society.
Stamford, Conn., Choral Society.
Frederick, Md., Festival.
Nashua, N. H., Festival.

Edgar Hobart, a California tenor, is much in demand this winter at the most fashionable musical and social functions in Rome, Italy.

People's Symphony Report.

The sixth annual report of the People's Symphony Concerts gives some interesting facts regarding this musical enterprise during the past five years of its existence. One notable feature is the list of compositions performed at the concerts, which indicates clearly the high standard always maintained in the program and testifies indirectly to the progress of the audiences in musical education and appreciation. The showing carries with it a strong appeal to public minded citizens for their generous support of the

MUSIC FOR THE COMING MONTH.

Wednesday evening, January 31—Opera, Metropolitan Opera House.
 Thursday afternoon, February 1—Sembrich recital, Carnegie Hall.
 Thursday afternoon, February 1—Carl lecture recital on "The Messiah," chapel "Old First" Presbyterian Church.
 Thursday evening, February 1—Kneisel Quartet concert, Association Hall, Brooklyn.
 Thursday evening, February 1—Sam Franko's orchestral concert, Mendelssohn Hall.
 Friday evening, February 2—Opera, Metropolitan Opera House.
 Saturday afternoon, February 3—Opera, Metropolitan Opera House.
 Saturday evening, February 3—Opera (popular prices), Metropolitan Opera House.
 Sunday afternoon, February 4—New York Symphony concert, Carnegie Hall.
 Sunday evening, February 4—Popular concert, Metropolitan Opera House.
 Monday evening, February 5—Opera, Metropolitan Opera House.
 Monday evening, February 5—People's Symphony Auxiliary Concert, Cooper Union.
 Monday evening, February 5—Special concert under the direction of Arthur Claassen, Jessie Shay piano soloist, Baptist Temple, Brooklyn.
 Tuesday afternoon, February 6—Severn Sonata recital, 131 West 56th street.
 Tuesday evening, February 6—New York Symphony Concert, Carnegie Hall.
 Tuesday evening, February 6—Boston Symphony Quartet concert, Mendelssohn Hall.
 Wednesday evening, February 7—Opera, Metropolitan Opera House.
 Thursday evening, February 8—New York Symphony Concert, Baptist Temple, Brooklyn.
 Thursday evening, February 8—Annual music festival, Grace Protestant Episcopal Church, Brooklyn.
 Thursday evening, February 8—Kaltenborn Quartet concert, Mendelssohn Hall.
 Friday evening, February 9—Opera, Metropolitan Opera House.
 Saturday afternoon, February 10—Young People's Symphony concert, Carnegie Hall.
 Saturday afternoon, February 10—Opera, Metropolitan Opera House.
 Saturday evening, February 10—Opera (popular prices), Metropolitan Opera House.
 Saturday evening, February 10—Friedlaender song recital, Mendelssohn Hall.
 Sunday evening, February 11—Popular concert, Metropolitan Opera House.
 Monday evening, February 12—Opera, Metropolitan Opera House.
 Tuesday afternoon, February 13—Mendelssohn Trio Club concert, Hotel Majestic.
 Tuesday evening, February 13—Women's Philharmonic concert, Waldorf-Astoria.
 Tuesday evening, February 13—Second concert, Chaminade Club, Pouch Gallery, Brooklyn.
 Wednesday evening, February 14—Opera, Metropolitan Opera House.

Wednesday evening, February 14—Victor Beigel's concert, Mendelssohn Hall.
 Wednesday afternoon, February 14—Eames song recital, Carnegie Hall.
 Thursday afternoon, February 15—Carl lecture recital on "The Creation," chapel of the "Old First" Presbyterian Church.
 Thursday evening, February 15—Boston Symphony concert, Carnegie Hall.
 Thursday evening, February 15—Rubinstein Club concert, Waldorf-Astoria.
 Friday evening, February 16—Opera, Metropolitan Opera House.
 Friday evening, February 16—Boston Symphony concert, Baptist Temple, Brooklyn.
 Saturday afternoon, February 17—Boston Symphony matinee, Carnegie Hall.
 Saturday afternoon, February 17—Opera, Metropolitan Opera House.
 Saturday evening, February 17—Opera (popular prices), Metropolitan Opera House.
 Sunday evening, February 18—Popular concert, Metropolitan Opera House.
 Monday evening, February 19—Opera, Metropolitan Opera House.
 Tuesday afternoon, February 20—Gebhard piano recital, Mendelssohn Hall.
 Tuesday afternoon, February 20—Severn lecture recital, 131 West Fifty-sixth street.
 Tuesday evening, February 20—"Judas Maccabeus," New York Oratorio Society, Frank Damrosch musical director, Carnegie Hall.
 Wednesday evening, February 21—Opera, Metropolitan Opera House.
 Wednesday evening, February 21—Farrar-Shay song and piano recital, Berkeley Lyceum.
 Wednesday evening, February 21—Nelson piano recital, Mendelssohn Hall.
 Thursday afternoon, February 22 (Washington's Birthday)—Calvé song recital, Carnegie Hall.
 Thursday afternoon, February 22—"Parsifal," Metropolitan Opera House.
 Thursday afternoon, February 22—Women's String Orchestra concert, Mendelssohn Hall.
 Thursday evening, February 22—Volpe symphony concert, Carnegie Hall.
 Friday evening, February 23—Opera, Metropolitan Opera House.
 Saturday afternoon, February 24—Young People's Symphony concert, Carnegie Hall.
 Saturday afternoon, February 24—Opera, Metropolitan Opera House.
 Saturday evening, February 24—Opera, Metropolitan Opera House.
 Saturday evening, February 24—Adele Margulies Trio concert, Mendelssohn Hall.
 Sunday evening, February 25—Popular concert, Metropolitan Opera House.
 Monday afternoon, February 26—Heinrich Gebhard piano recital, Mendelssohn Hall.
 Monday evening, February 26—Opera, Metropolitan Opera House.
 Tuesday evening, February 27—Kneisel Quartet, Mendelssohn Hall.
 Wednesday evening, February 28—Opera, Metropolitan Opera House.

Thursday evening, March 1—Opera (special performance), Metropolitan Opera House.
 Thursday evening, March 1—New York Symphony Orchestra concert, Baptist Temple, Brooklyn.

NORWICH MUSIC NOTES.

NORWICH, Conn., January 23, 1906.
 Charles G. Dyer, of Worcester, Mass., gave a song recital at the home of Mrs. Henry A. Tirrell, Friday afternoon, January 5. Mr. Dyer, who has been heard here before, always pleases with his rich baritone voice.

The first of the series of three concerts arranged for the winter through the influence of Archibald Mitchell, was given at Slater Hall. Jean Gerardy was the soloist, assisted by M. André Benoit, pianist. Gerardy's technic was clear and faultless and his tone pure beyond comparison. André Benoit, the pianist, showed taste and sympathy in his accompaniments and solos.

The last of Lucy Sayles' musical afternoons was held at the Norwich Club, January 17. Miss Sayles had the assistance of Harriet Foster, Charles Norman Granville and Olga Birghof, of New York, Mrs. George S. Palmer, of New London, and Grace Aldrich Crowell and Eben Learned, of Norwich. Mary Learned furnished invaluable assistance with her skillful accompaniments.

The varied and pleasing program which Charles Norman Granville gave at the Norwich Club, January 17, contained two songs by William Arms Fisher, "I Wait for Thee" and "Sweet Is Tipperary." These were interesting locally because the composer is a grandson of the late Dr. Hiram Arms, for many years a prominent clergyman of this town.

Eugene Wallner announces a course of four song recitals to be given at the Norwich Club in February and March.

LYLE F. BIDWELL.

Alice Nielsen in Los Angeles.

(From the Los Angeles Graphic).

Now and again it is given to Los Angeles to find a measure heaping full and running over of almost unloyed enjoyment; and it comes to us at this time in the fine presentation of Donizetti's "Don Pasquale," by Alice Nielsen and her assisting company. That the production is in all respects a distinct surprise goes without saying. Curiosity regarding the evolution of the petite prima donna into the far different sphere of grand opera naturally ran high; and save in one element in which both taste and judgment will be sure to find considerable difference of opinion, the verdict must be one of enthusiastic approval of the course which Miss Nielsen has elected to take.

Writing at closing hour it is impossible to do more than record a success which has known no precedent here, except in the rare visits of the Metropolitan Opera Company. Later we may find occasion to enter into detail and draw some salutary lessons. The magnificent house and overwhelming approval of the extremely capable company—especially in the instance of Alfonso Rosa, as the Don—and its admirably directed orchestra, should certainly be duplicated at the remaining performances.

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**HOTEL CECIL, LONDON,**

JANUARY 17, 1906.

CHE Opera Syndicate are going to do the "Ring" again this season at Covent Garden, an announcement which I am able to make exclusively to THE MUSICAL COURIER. They will give two cycles (under Richter, of course) at the beginning of May. This is an important departure from a rule previously adhered to at Covent Garden, namely, that the "Ring" should not be given in the same year as the Bayreuth Festival. The authorities have decided, however—and wisely, I think—that Bayreuth makes no difference to London. The pilgrimage to the Bavarian hill town is one of those art journeys which musicians make purely from sentiment or (in the case of English music lovers) to hear "Parsifal." As regards the "Ring," it is better done nowadays at Covent Garden than at Bayreuth, and judging by the fact that the house could have been sold nearly twice over for both of last year's cycles, the Syndicate might well decide to make the "Ring" a yearly fixture just as much as "Faust" or "Carmen."

A week or two ago I mentioned a scheme that was being brought forward to do the "Ring" in English at Sheffield. A similar scheme in London is now being talked of, and it is quite probable that it may be carried to success. The directors of the London Symphony Orchestra have been consulting with Dr. Richter as to the possibility of giving the "Ring" in English during an autumn season either at Covent Garden or Drury Lane. Dr. Richter is enthusiastically in favor of the idea, and, provided English singers can be found, the matter could at once take practical shape. Richter himself declares that we already have native singers who, with a little coaching, would be able to undertake the task.

In proof of his statement I may mention that a few days ago in Manchester he gave an operatic concert at which selections from Wagner and Weber were sung entirely by English artists. Agnes Nichols and John Harrison sang the Venusberg music ("Tannhäuser"); Miss Gleeson White

and Francis Harford joined them in a selection from "Euryanthe"; John Harrison and William Wild gave the forging scene from "Siegfried," and Francis Harford sang the Herald's music in "Lohengrin," act 2, scene 3.

Chatting with one of the artists after the performance, Dr. Richter said that the great task which he has set himself to accomplish during the remainder of his life was the establishment of opera in England (not "English opera," because there isn't any). He declared that English singers were as good as those of any country on the Continent.

The London Symphony Orchestra have come back from Paris much pleased with their visit, and the secretary tells me that they have agreed to pay another visit next year. He also informed me that in less than twelve months' time they would be paying a visit to Berlin for some concerts there.

I am also informed that there is some probability of an offer being made to Dr. Richter to leave the Hallé Orchestra in Manchester and become the permanent conductor of the London Symphony Orchestra.

The programs for the latter's fifth and sixth symphony concerts (which Richter will conduct) include Liszt's "Mazeppa," Dvorák's "Symphonic Variations," Glazounov's sixth symphony, a new symphonic poem by York Bowen, Elgar's "In the South," and Bruckner's fourth symphony.

The orchestra will give a special Wagner concert in April, under Richter, at which selections from "Parsifal" will be performed. Mme. Marie Brema has already been engaged, and Francis Harford will probably be the other soloist.

Of the three Nikisch concerts (which I mentioned some time ago), the date of the first has already been fixed in June. There is still a difficulty about arranging the dates of the other two to suit the conductor.

The Philharmonic Society has issued its list of works to be performed during the coming season, the only absolute novelties (i.e., played for the first time anywhere) are a new set of variations "On an African Theme," by Coleridge-Taylor, and a piano concerto by York Bowen. Weingartner's first symphony will receive its first London performance. The other items are a Bach motet (to be sung by the Bradford Festival Chorus), Beethoven's fifth and ninth symphonies, Berlioz's "Romeo and Juliet" (selection), Brahms' first symphony, Max Bruch's G minor concerto (Marie Hall), Cowen's second set of old English dances, Dvorák's "Husitza," Elgar's string "Introduction and Allegro"; Franck's morceau symphonique, "Redemption"; Glazounov's violin concerto (Elman), Goetz's overture, "Frühling"; Von Holst's scena, "The Mystic Trumpeter"; Liszt's "Tasso," Mozart's "Zauberflöte" and aria, "Un aura amerosa," Schumann's second symphony and "Manfred" overture; Stanford's second Irish rhapsody; Sullivan's overture, "Macbeth"; Tschaikowsky's fifth symphony, the closing scene from "Götterdämmerung," and "Wotan's Abschied" ("Die Walküre").

The French pianist, Léon Delafosse, announces an orchestral concert on February 19 with the London Symphony Orchestra. A fantaisie of his own composition for piano and orchestra is down on the program, which includes Weber's concertstück, and piano solos by Chopin, Schumann, Scarlatti and Tschaikowsky.

At Miss Katie Parker's concert, on February 20, the Queen's Hall Orchestra, under Mr. Wood, will give the first performance in England of a new suite, "Pelléas and Mélisande," by Jean Sibelius. It consists of nine short numbers.

Miss Parker, who will make her debut, is to play Wieniawski's D minor concerto; the same composer's "Airs Russes," and a Bach concerto, No. 2, in E major, for solo violin, strings and organ, and the Wilhelm transcription of Wagner's "Prieslied." The orchestra will also be heard in Elgar's "Dorabella" (the intermezzo of the variations) and the scherzo from Fritz Kaufman's quintet for wind instruments.

Charles Williams, well known in London as an orchestral conductor, will give two concerts with the London Symphony Orchestra on February 26 and March 12.

The Chappell ballad concert, last Saturday, was somewhat more interesting than the average specimen of its class. Ben Davies made his last appearance here previous

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to his American tour, bringing forward a new song, by W. H. Squire, which he sang with much taste and distinction. Mme. Suzanne Adams sang "Coquette," a song by her husband (the late Leo Stern), and a new soprano with a delightful voice appeared in the person of Miss Bessie Cartwright, who will surely be heard of again. Ethel Leginska delighted the audience by her playing of two Chopin etudes (in E major and A minor), and other contributors to the program were Gregory Hast, Kennerley Rumford and Maurice Farkas.



The newly formed Society of British Composers has been given a task after its own heart. The directors of the London Symphony Orchestra have given into its charge a huge pile of MS. sent in by various budding geniuses, and have requested the society to recommend half a dozen for trial at rehearsals.



At the Albert Hall on Sunday afternoon, the Queen's Hall Orchestra, under Henry J. Wood, gave an interesting concert which included Elgar's "Enigma" variations. Ben Davies was the vocalist, and he sang with the utmost charm and distinction "Come, Margarita, Come" (Sullivan's "Martyr of Antioch"), and a couple of Schubert lieder.

C.

Kneisel Quartet Concert.

At the third Kneisel Quartet concert, on Tuesday evening, January 23, at Mendelssohn Hall, the well known organization played Mozart's E flat quartet, Beethoven's E minor quartet (second in the Rasoumoffsky series) and two rhapsodies, by C. M. Loeffler, for oboe, viola and piano, composed after "The Pool," and "The Bagpipe," two poems, by Maurice Rollinat. In the Loeffler numbers, the Kneisel Quartet had the assistance of the composer, who played the viola. Georges Longy, who took the oboe part, and Heinrich Gebhard, who presided at the piano.

The classical numbers were "played with the finish and authority that pervade all the work of the Kneisel Quartet."

The chief interest of the audience centred on the Loeffler works, which proved to be fascinating specimens of the style of composition which this Bostonized Gaul most affects. As in his other works, Loeffler shows himself in these rhapsodies to be a man of fertile imagination, gifted with an unusually acute color sense in music, a large power of characterization and a keen comprehension of subtle harmonic and tonal effects. He is a master at painting the gruesome, a mood which prevails in both of the rhapsodies. One of them tells of a terrible pool, situated in a remote region, and which hides terrible secrets in its depths; the other is the story of a bagpipe player found murdered on the road. Those do not sound like promising subjects for musical illustration, but Loeffler's achievement must be heard in order to be appreciated. The performance of the rhapsodies was impressive in the extreme. Heinrich Gebhard at the piano was a host within himself and fully sustained his wide reputation as one of the premier ensemble pianists of the world.

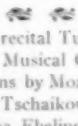
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COLUMBUS.

COLUMBUS, Ohio, January 22, 1906.

The Fox-Hidden concert, which took place Tuesday evening in Memorial Hall, was a delightful success. The program was scholarly and presented numbers of piano novelties, chief among which was Rosenthal's "Variations." Felix Fox is a pianist of unusual attainments, and his offerings were of the first quality. Reginald Hidden, the violinist, made his professional bow to Columbus before this club audience, which numbered 3,000 persons. He was cordially received and welcomed to the ranks of local musicians. Mr. Hidden has passed several years studying with Sevcik in Prague.



Anita Rio gives a song recital Tuesday night in Memorial Hall under the Women's Musical Club auspices. Her program includes compositions by Mozart, Wekerlin, Schubert, Strauss, Dvorak, Hahn, Tschaikowsky, Massenet, Handel and Bach-Gounod. Emma Ebeling will be at the piano.



The Pittsburgh Orchestra will return to Columbus February 5, under the management of the lady board of managers of the Children's Hospital. The symphony will be Dvorak's "From the New World." Henry Bramsen, the cellist, will be the soloist at this concert.



Kubelik was greeted by 3,000 persons last Thursday night in the new Memorial Hall. Agnes Gardner Eyre, the pianist, gave two groups of piano numbers, receiving a most cordial reception and many recalls. Kubelik, of course, was the bright particular star, who magnetized the audience by his virtuosity.



The Board of Trade auditorium will be the centre of attraction Thursday night, when two of Columbus' favorite musicians give a concert. Grace Hamilton Morrey, pianist, and Alice Speaks, contralto, make a combination that will fill the house.



Ethel Johnston, soprano; Mrs. Leslie Mithoff, contralto; Jay Gaines, tenor, and Ray Lovell, bass, will give a studio recital Thursday evening in Harry B. Turpin's large studio hall. Solos, duets, quartets, cycles, among which are many interesting novelties, are to make up the program.



The Humboldt Verein presented a good program last night, in which many of our local musicians had places. Arthur Kellogg, John Goodall, Thomas S. Callis and others were among those who participated.



The Baptist Temple Choir, under Evan Ellis, are rehearsing the cantata "Ruth," which will be given February 8. The soloists will be Mr. and Mrs. Amor Sharp, Helen Windle and Alice Speaks, with Jessie Crane as accompanist.



Mary Wood Chase, an engaging young woman and captivating pianist, gave a recital in the new Memorial Hall last Wednesday. It was quite informal, and to a few invited friends. Miss Chase has many qualities which make for success, among which are breadth and nobility of conception, adequate technic, beautiful singing tone, and superior intelligence.



combination, in which several hundred local club women distinguished themselves last Thursday evening, was the occasion for Edith Sage McDonald to impersonate Jenny Lind in a delightful way, by singing several dear old songs which that famous cantatrice has immortalized. She was recalled repeatedly.

ELLA MAY SMITH.

Schlesinger on Franz.

HOTEL DE LUXEMBOURG, NICE, January 10, 1906.

To The Musical Courier:

I was much interested in reading in your number of December 27 the programs of Madame Gadski and David Bispham, and that the great master, Robert Franz, was on their programs seven times in the first and four times in the last. I do not believe that this has ever before occurred in America. How delighted Franz would have been if he could have known it during his lifetime—words are poor in explaining. Yours is the only paper I know of that has always opened its columns to any communications regarding Robert Franz and helped to bring him into notoriety. In Boston he was always appreciated, and there we got up a concert for his benefit during his lifetime and remitted a very handsome sum, for which he was very grateful. In his songs one finds melody, harmony, harmony of words and music and sentiment, nothing forced, everything elevating. I never had the honor of meeting Franz, but I was in correspondence with him for years.

He wrote to me once: "What gave me most pleasure was the naturalness of your expression, for the want of naturalness in most of the compositions of the period is so great as to make one almost lose interest in music. Art must always preserve an aristocratic dignity—at least that is the principle I have always endeavored to follow earnestly with my own humble powers." I would also recommend to music teachers and singers the wonderful arrangements made by Robert Franz of Bach and Handel arias. The accompaniments, it is true, are very difficult, but to the professional musician are intensely interesting.

Faithfully yours,

SEBASTIAN B. SCHLESINGER.

New Publications.

The Clayton F. Summy Company, of Chicago, has just issued "The Mechanics of Piano Playing," by Albert G. Carmienke, an excellent work, fully covering the ground implied in the title, and of undoubted value to students and teachers. The same house has also issued "The Buccaneer," a song story, words by Alden Charles Noble, and music by Adolf Weidig. It is in a way a "melodrama," with spoken words and vocal numbers, and should be decidedly effective when well presented. The story is dramatic and the music equally so. Weidig is one of the best musicians in Chicago, and he shows in this work strong melodic inspiration, power of imagination and a fine range of harmonic modulation.

The George B. Jennings Company, of Cincinnati, sends a pretty child's song, "I'd Like to Be a Little Bird." Also three sacred numbers, by J. Truman Wolcott, "He Leadeth Me," "Thy Will Be Done" and "Keep Me, Saviour, for Today," all melodies, thoroughly in keeping with the text, and not difficult to sing. Other Jennings publications of merit are "Isis" and "Osiris," two Oriental pieces, by Charles Wakefield Cadman. They are quaint, playable and well made.

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PRAGUE NOTES.

PRAGUE, Bohemia, January 16, 1906.

With the coming of the new year, the Anglo-American Club, of Prague, enters upon the fourth year of its existence. Already it has its established place in the art and social life of the city, and the Wednesday evening meetings, held in the beautiful concert saal of the Hotel de Saxe, are events of importance in the musical world by reason of the excellent programs presented by the members of the club. Prague being essentially a violin centre, it is but natural that the violin should be accorded the predominant place in these programs, but of late there has been a growing tendency to make these musical evenings of a more general character, and the club has been fortunate in securing for this purpose the co-operation of vocalists and instrumentalists prominent in Prague and elsewhere. The Anglo-American Club is composed almost entirely of the American and English violin pupils of Sevcik, and owes its general popularity and its very real success to the spirit of "camaraderie" and good fellowship which prevail at its meetings.

Once a month the musical program is dispensed with and the ballroom of the hotel is called into requisition, and under the spell of Strauss and Sousa the club members forget for the nonce that fingered octaves can turn sulky and that double harmonies do not come at the first call.

These monthly dances are delightful interludes in the student life of the colony, and serve the useful purpose of bringing the club members into closer social relationship with each other, while the regular weekly meetings afford them the opportunity to hear and criticise the more courageous in programs covering the entire range of violin literature.

There is a mistaken impression abroad that Prague spells Paganini and nothing more, and that here the classics are butchered to make a technical holiday. It is quite true that technic, pure and simple, plays a tremendous role here in the "scheme of things entire," but was it not Liszt who gave us the three requisites for the pianist—technic, technic, and last of all technic? And yet Liszt pupils have been "fairly successful" at times as classical interpreters.

The Sevcik pupil plays everything, thereby demonstrating the master's theory that no violin difficulty exists that cannot be overcome by the right kind of hard work. The club programs embrace all that is best in the literature of the instrument and mere technical display attracts but little attention, for the reason that there are no more technical worlds left for the musical Alexanders to conquer.

The Sauret cadenza to the Paganini concerto, once the bête noir of all violinists, no longer strikes terror to the heart of the ambitious student, while as for the double harmonic "pitfalls of Paganini," they have ceased to be pitfalls at all.

The club programs for the past year have been most interesting, and contain many names which today are familiar to European and American audiences. On several occasions the Wednesday evening musicales have been honored by the presence of the music loving governor of Bohemia, Count Coudenhove, and his charming wife, under whose distinguished patronage the first public concert of the club was given last March.

Among those who have recently, by invitation, given recitals before the club members might be mentioned Emanuel Ondricek and Rudolf Friml.

The former, who is a younger brother of the famous violinist, Franz Ondricek, and a pupil of Sevcik, has his share of the family talent, which is a byword in Prague, there being no less than five violinists in this wonderful family. That he is a technical marvel goes without saying; nevertheless, he has much to learn from an interpretative standpoint before he can hope to compete successfully with the artists now before the public.

On the last evening of the year the well known artist, Rudolf Friml, appeared before the club in the double role of pianist and composer, the evening being devoted to vocal and instrumental works from his pen.

Mr. Friml presented two groups of songs for baritone which were admirably interpreted by K. Hasler, from the Bohemian National Theatre, and also two violin numbers—romance, op. 17, and "Valse Silhouette," op. 18—which were exquisitely played by Marjorie Haywood, of London, whose tone of haunting beauty exactly suited the subdued coloring of these compositions. Mr. Friml as a composer has ideas which he presents with confidence, and, if they be reminiscent of the great Richard in form and rather "Dvorákian" in coloring, still his romance and valse will please those who are seeking for interesting novelties. The composer himself presided at the piano, and after much pressure added a piano solo to the program, an improvisation on the "Swanee River." The placid stream which all good Americans know and love was transformed by the magic of his touch into a river of rushing Rhine wine. It was magnificent, but it was hardly—Stephen Foster.

During the autumn season Prague has been visited by an unusually large number of violinists, the most important of which were Sarasate, Kubelik, Burmester, the Joachim Quartet and Franz Ondricek, who gave Prague its first hearing of the Richard Strauss concerto and also intro-

duced the little known concerto by Herman Grädener, of Vienna.

At the last Philharmonic concert of the season a Mozart program was given, which included the master's seldom played double concerto for violin and viola. Messrs. Hoffmann and Nedbal, members of the world famous Bohemian Quartet, were the soloists, and gave a marvelously finished performance of this beautiful work.

The January concert season promises well. Of the Sevcik pupils, Kocian announces a recital for the 17th. Vivian Chartres, Sevcik's wonderful child pupil, gives a concert in the saal of the Rudolphium, assisted by Ethel Newcomb, the brilliant American pianist. The playing of little Chartres has been the sensation of the Vienna concert season, her debut there in November at the Grosser Music Verein Saal being nothing less than a triumph. Sevcik himself is away from Prague at present, but returns on the 7th to resume his lessons.

Probably no teacher in Europe is compelled to refuse so many pupils as Sevcik. And still they come—from Natal, New Zealand, New Mexico, New York—an endless stream.

No great teacher in Europe but who is represented here by one or more pupils. Little wonder that from time to time the master is compelled to rest from his labors, for his working day begins at 8 and ends when the last pupil has left, which is oftentimes but a little short of midnight, as I myself know from personal experience.

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INDIANAPOLIS.

INDIANAPOLIS, Ind., January 26, 1906.

This city, it is believed, has become thoroughly imbued with that public spirit which has heretofore characterized the promotion of big projects in the West, and the result may be, aye, must be, that Indianapolis will have a coliseum or auditorium. That the city is badly in need of such a hall is the consensus of opinion, and on every hand public spirited citizens seem to be ready to stand for this conclusion.

A mass meeting has been decided upon, and will be held at the Commercial Club. At this meeting there will be discussed the points of location and other details pertaining to the erection of such an edifice, which, if built, will do more toward advancing musical art in Indianapolis than could any other step taken. The North American Saengerbund, with a chorus of 4,000 voices, has been invited to this city in June, 1906, and not a hall in the entire place has a capacity for its accommodation, not to mention the audiences in attendance at such an affair. Karl Schneider, the public spirited conductor of the Indianapolis Symphony Orchestra, seems to be one of the leading spirits in the scheme, and magnanimously offers to give a series of concerts, dedicating the entire proceeds to a fund for the building of the coliseum. He announces that he desires to see the public thoroughly aroused on the subject before he ventures to materialize his personal ideas of the matter. Mr. Schneider was called to Indianapolis by the management of the Indianapolis College of Music as the director of the vocal department, and since then has been active as voice instructor, lecturer and orchestral leader, besides founding the Symphony Orchestra and identifying himself thoroughly with all the wideawake musical interests of the city.

With the full accordance of the public in the scheme Mr. Schneider feels sure that these concerts, which he proposes to give for the building fund, could easily be made to net \$50,000.

The Merchants' Association has also become interested, and has appointed a committee to do all in its power to advance the coliseum project. The Tomlinson Hall site has been proposed, but as no definite plans are yet made, the coliseum "fact" is after all yet a fancy, to be carried out as soon as considered expedient by the powers that be.

Mr. and Mrs. Henry Fox entertained at luncheon the violinist, Jan Kubelik, and the piano soloist, Agnes Gardner Eyre. Later the artists left the city to fill an engagement at Dayton, Ohio.

Madame Calvé and her company will appear at English's Opera House on the evening of February 19, under the able direction of Ona B. Talbot, who has been instrumental in affording the music lovers of Indianapolis many such treats. Madame Calvé's company appearing here is as follows: M. Bouxmann, bass; M. von Norden, tenor; Mlle. Vermorel, violinist; M. Decreus, pianist, and M. Fleury, flutist.

The diva has not favored Indianapolis with her presence since the eventful May music festivals, and it will be remembered that she drew some overflowing houses.

Apropos! The May festivals, which just now are "as a tale that is told." The endowment question came up, and, not flourishing, both idea and achievement became defunct. However—and why surprise at this?—be it told that Calvé in all her glory brought the box receipts of the festival to its highest notch, and, had other artists connected therewith drawn proportionately, the May music festivals would have been carried on—and highly satisfactorily, too—without the question of endowment entering into the scheme at all.

Kubelik held a vast and representative audience at English's. Society and art joined hands. The acclamation was hearty and delightful, when it is considered how many of the audience were of the younger element.

Kubelik played with all the wealth of his genius, and repeated his brilliant successes of the East, his bowing being

considered by the local critics, who, I am thankful to say, made reliable and just reports of the violinist in the papers, as "finished, unaffected and exquisitely fine."

The piano accompaniments were played by Ludwig Schwab, who gave a most sympathetic reading. Among the Kubelik selections were the Ernst concerto in F sharp minor, then the beautiful "Traumerei," the romance in G major of Beethoven, the "Spanish Dance" of Sarasate and a campanella of Paganini, substituting the last named for the "Russian Carnival" of Wieniawski, which appeared on the program.

The enthusiasm ran so high after the violinist ceased, "bravo!" being shouted from various portions of the house, that Mr. Kubelik gave a charming little number from Hubay in response. Agnes Gardner Eyre supplemented the program with a group of well played compositions—a barcarolle (Leschetizky), the nocturne, op. 27, No. 2, and waltz, op. 64, No. 3 (Chopin), a number from Saint-Saëns responding to several encores.

Miss Eyre is a St. Paul girl, who graduated from a school in Boston, then spent four years in Vienna studying with Leschetizky, afterward touring Europe, and finally playing in Henry Wood's orchestra in London, where she achieved so brilliant a success. Miss Eyre, being a Western girl, was entertained socially here.

The music calendar in this enterprising city is as follows:

January 26—Indianapolis Philharmonic Orchestra; Ferdinand Schaefer, conductor; Johannes Miersch, violinist, soloist; English's Opera House.

January 29—Marie Nichols, violinist, with Indianapolis Symphony Orchestra, Karl Schneider, conductor; Tomlinson Hall.

January 31—Gwilym Miles, baritone, under auspices of the Matinee Musicale; Propylæum.

February 22—Marie Hall, violinist; Caleb Mills Hall, management Mrs. A. J. Tron.

February 26—Elsa Ruegger, cellist, with Indianapolis Symphony Orchestra, Tomlinson Hall.

March 5—Indianapolis Philharmonic Orchestra, F. Schaefer, conductor; soloist to be announced; English's Opera House.

March 20—The Kneisel Quartet, Caleb Mills Hall, concert direction Ona B. Talbot.

March 26—Johanna Gadski, soprano, with Indianapolis Symphony Orchestra, Karl Schneider, conductor; Tomlinson Hall.

The fifth recital of the piano quartet with the personnel of Ida M. Barber, Lena Alice Sheets, Mrs. J. G. Crane and Lillian Carr Green was given at the studio of Mr. Crane on North Delaware street with most satisfying results. For several weeks Mr. Crane has drilled his quartet in the piano arrangement of symphonies and other orchestral selections, among them being the first and fifth pastoral symphonies of Beethoven. The program given was as follows:

Overture, Ruy Blas	Mendelssohn
Concerto, in A minor	Grieg
Larchetto	Mozart
Hungarian Dance	National Air
Valse Brillant	Moszkowski
Piano Solo—	
Berceuse	Chopin
Etude	Chopin
Rhapsodie II (by request)	Liszt

The Philharmonic concert, which Edgar M. Cawley managed, occurred, at English's Opera House on January 26, with the soloist, Herr Johannes Miersch, violinist. This artist has not been heard before in Indianapolis, although stories of his success in New York had reached the concertgoer here.

On January 24 Edward Taylor's singers, known as the Roberts Park Choral Society, gave "The Messiah" at the church, charging a nominal admission to cover incidental expenses. The idea is a good one, for too many of our church goers fail to appreciate the labor incumbent upon the choir directors, and may possibly be more keenly alive to this fact if they have to pay to hear that which they otherwise hear for nothing, and therefore oftentimes

attack with unkindly criticism. The Roberts Park Choral Society is widely known for its splendid work, and "The Messiah" was well done, many new singers being heard in the chorus.

The quartet was composed of Mrs. Allen Weinhardt, soprano; Gertrude Fugate, contralto; Edward Taylor, tenor; E. P. Parks, basso.

"The Messiah" as given by this society has given renewed pleasure and awakened many to its beauties, oratorical and musical, from year to year.

Very interesting exercises were recently held in honor of Benjamin Franklin and Mozart in the M. T. High School, the leading address being made by L. B. Ewbank and several compositions of Mozart being given, as follows: Selection from "Faust," Gounod; Haydn's minuet from "Military" symphony; soprano solo, "The Violet," Mozart, by Augusta Rentsch; violin solo, "Larghetto," Mozart, by Miss Bauer; songs—(a) "Isis and Osiris," (b) "In These Sacred Halls" ("The Magic Flute"), Mozart, by Henry Laut, and selections from "Carmen."

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Oscar Gareissen—Art of singing, lectures on drama and opera, travel, study.

Katharine Eldred—Special method for purifying vocal tubes, securing freedom from colds and bronchial disturbances. (Method, Hattie Clapper Morris.)

Ella Stark—Concert pianist, large and varied repertory, European press notices, teaching.

Grace Dyer-Knight—The art of singing, lectures on England, Scotland, Ireland and Robert Burns; illustrated song and story.

Georgia E. Miller—Clavier Piano School, cure of stammering in playing, memorizing music, sight reading, harmony.

Mrs. Bradley McDuffie—Vocal teacher, chorus and choir direction.

The Hamilton Institute—Regular courses for music, vocal and instrumental.

Adolf Glose—Concert pianist, coach with advanced singers, teaching.

Margaret E. Upcraft—Concert pianist, special accompaniment, teaching.

Washington College of Music—Sidney Lloyd Wrightson, president, director and vocal teacher; Cornelius Rübner, dean and piano teacher. Faculty: Geneva Johnstone-Bishop, vocal; Clara Drew, vocal; Mrs. Henry Hunt McKee, vocal; Herman C. Rakemann, violin; Charlemagne Koehler, dramatic art; Wilberfoss G. Owst, harmony; Walter T. Holt, mandolin, banjo and guitar; Samuel M. Fabian, piano and Virgil clavier; Lotta Wills Hough, piano; John Porter Laurence, piano; S. Frederick Smith, piano, and Hope Hopkins Burrough, piano.

Rogers in the West.

Francis Rogers has been meeting with marked success on his tour of the Middle West. In St. Louis and Chicago, especially, his work received warmest praise. "Mr. Rogers was in fine voice," said the St. Louis Republic.

And gave a program of much versatility, singing many songs new to his hearers, and in French, German and English. His delightful pianissimo work was never more pronounced in its clarity and freshness, and perhaps no song on the program was so thoroughly appreciated by the music lovers as the Hahn ballad, "In the Prison," with its plaintive melody and its remarkable smoothness and sustained tone. Mr. Rogers' artistry showed itself in most triumphant manner in this interpretation, and the next French song, "Dis-moi que tu m'aimes," by Hess, was equally alluring.

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WASHINGTON.

NORMANDIE HOTEL,
WASHINGTON, D. C., January 28, 1906.

A musical given last week at the Rochambeau by Geneva Johnstone-Bishop was one of the most brilliant musical events of the season. It united several interesting artist on the program and brought together leading musicians of many specialties and from different camps of feeling. Mrs. Bishop herself, S. M. Fabian, the esteemed and too rarely heard pianist, with Margaret O'Toole, harpist; Arley Mott, skilled pianist and accompanist, from the Far West, united as musical hosts to present Carrie Jacob Bond, of Chicago, composer, singer, recitationist of her own works; June Reed-Babcock, a violinist, and Helen Wolverton, accompanist, all from Chicago. Several books of lyrics for children, with a new book for adults, now in press, with active concert and salon work, keep Mrs. Bond before the public. She is as well liked in London as at her home. Mrs. Reed-Babcock, also known in concert abroad, is a pupil of César Thomson, of Belgium.

Mr. Fabian electrified the company in several fine piano numbers, and had an ovation of praise and congratulation, with requests for concert recitals. Mr. Fabian is to be one of those to give a recital in connection with the College of Music soon.

Mrs. Bishop, too, created quite a furore and was in splendid voice, looking her best and, as always, one of the kindest and most thoughtful of beautiful women.

Thomas Evans Greene's recital given at the studios was a great success. The tenor was in fine form, never felt better before an audience, and showed off his strong dramatic impulses and training, through a varied and interesting program. A large company was present. He is engaged to sing this week at a reception at the residence of Mrs. David Bartlette, in Baltimore. Several Western engagements are pending.

Songs by Richard Strauss and Ronato Bergi, "Hear Ye Israel," songs with harp accompaniment, and an air from "Fidelio," were sung by Geneva Johnstone-Bishop at her College of Music recital.

Edwin Hughes gave an informal musicale at his studio, 1307 Riggs street, N. W. The following were among the numbers played:

Auf dem Wasser zu singen.....	Schubert-Liszt
Erlking	Schubert-Liszt
Scherzo, E flat	Chopin
Etude, G sharp minor.....	Chopin
Gnomereigen	Liszt
Foux Follets	Liszt

Mr. Hughes is one of the serious, refined and conscientious pianists who teaches by his playing while entertaining. His work this summer with Joseffy has advanced him notably in freedom and style. His natural "finish" the master himself praised. He is teaching a limited number of promising pupils, is trying to encourage the acceptance of harmony and other essentials by pupils, and is making a good place for himself in musical Washington.

Claude Cunningham, baritone, sang at Mrs. Slater's with great success. Mary A. Cryder speaks of him as having one of the most beautiful voices she knows, and as singing with artistic fire and feeling. Arthur Mayo played the accompaniments beautifully. Mrs. Slater should be appreciated for her efforts in behalf of music and musicians. Happy society women could do much for both if they were all as this charming hostess.

Georgia E. Miller's new address for her second Clavier piano studio is 1329 F street. Note the number, next door to Sanders & Stayman.

Bertha Visanska has a beautiful letter of appreciation and praise from Grieg among her treasures.

Massenet has sent a charming souvenir to Mary A.

Cryder, a couplet set to music, made expressly, with kindest wishes, and all in his own characteristic handwriting.

Grace Story, a gifted pupil of Alice Burbage, has returned to Washington after five years' study in Berlin with Mme. Stepanoff. She is daughter of a physician here, and will no doubt be heard from in the music life of the place.

Miss Burbage, who is herself an enthusiastic Carreño pupil, has an immense class constantly. She played the entire Reisenauer program for them this week at one sitting. She and Lotta Mills-Hough should both be out on concert tours through this country teaching their valuable acquisitions from the platform instead of in the studio. Both are too young, too beautiful and too badly needed in the home concert field to settle down to studio teaching yet. Where is that manager for skilled American professionals?

Mrs. George E. Spencer entertained a large company recently at the Pollock Kindergarten with song, story, recitation and dramatic portrayal in which she is an adept.

An interested and interesting organist of Washington is William Cohen, who has charge of a regular paid quartet choir in Trinity M. E. Church, Southeast Washington. The name "Cohen," by the way, comes by the way of Cowen, not by Jerusalem. Mr. Cohen has had three positions in Washington churches, never has any trouble either side of the loft railing, has good working rehearsals, and much is accomplished. "David" and "Bethlehem" were recently given. Laura Black, soprano; Mrs. C. S. Smith, contralto; Julien Hulling, tenor, and Mr. Barnholt, bass, all well known singers, are members of this choir. More later.

Elmo B. Jasper, tenor in Westminster Memorial Church (Mrs. Byram director), is an enthusiastic member of the Saengerbund. Howard Butterworth, tenor of the Foundry Church, has joined John Porter Lawrence's choir in the New York Avenue Presbyterian.

The change in Catholic choir literature and formation will produce scarcity of men singers in other churches and so raise values and remuneration.

"Awaken, Spring," a choral by Henri Xander, had great and merited success at a recent Saengerbund concert.

Lois Cory Thompson, vocal teacher, recently from Cleveland, and teaching in the 1214 F street, studios, has had come this week an interesting student, young, promising, studious, and having a mezzo soprano voice. She has put herself directly under Mrs. Thompson's chaperonage and teaching. Mary Cartzclafner is her name. The girl comes of a very musical family, an aunt of that name being well known in New York music life. Mrs. Thompson is well up in voice technic and literature, trained for opera in Europe, pupil of Organi in Dresden. Breathing she makes a special feature in tone production.

Franceska Kaspar is not an "empty" vocalist, as are many, alas. She is a proficient pianist, pupil for several years of Anton Glogetner, and playing her Bach fugues and Beethoven symphonies for four hands with understanding. Moreover, her musical education has been cared for by Josef Kaspar, her father a music scholar, teacher and enthusiast.

Julien Tiersot spoke of the influence of folksongs upon composition, citing Bach, Beethoven, Berlioz, Liszt, Saint-Saëns and Lalo, in whose writing this is seen. And now Vincent d'Indy collecting flowers from mid-France. He called the poem and spirit of folksong an "art," though written from couplet or but two or three verses. The rose, the butterfly, the lover, the warrior, the shepherd and the forsaken wife are fertile resources in all languages. The folksong needs no intermediary as the orchestra score, sculpture, painting, &c. The troubadour was a "song bird" in human form, disturbed and driven off by the court and

opera of Louis XIV. Not Italy, but France, he insists, gave harmony to music.

Ida Harris White, who accompanied Mr. Tiersot in his lecture recitals, is a Washington girl, her husband a well known choir singer here. She has been one of the favorite accompanists for Alys Bentley in that lady's vocal work. She did admirably and was warmly praised by the Frenchman.

Mrs. Kendall, the pianist, member of the Friday Morning Music Club, is studying piano with Emmanuel Wad, of Baltimore.

Jeanne McKnight, soprano pupil of Mrs. McDuffie, has returned from Philadelphia, where she has been visiting her sister, Rossi Gisch-Buck, violinist and Halir pupil. Mrs. McDuffie is to give a recital at her vocal studio on F street January 29. Mrs. Dobbs, of Boston, cornetist, and Thomas Leighter will assist. This singer was a soloist at a recent State Association reception.

Several mentions are necessarily held till next issue. They will all surely appear. Send in news.

FANNIE EDGAR THOMAS.

DETROIT NOTES.

The Yale Glee and Mandolin Clubs gave two concerts not long ago in the auditorium of the Y. M. C. A. Building. The clubs of the University of Michigan gave their annual concert at Strasburg's Academy.

A sacred concert was given in the auditorium of the Fellowcraft Club. The participants were the Schubert Male Quartet—William Lavin, Frank Parker, Jessie Hayne and Lillian Gove.

An Omission.

Through an inadvertence due to press of news at this season of the year, there was no report in last week's MUSICAL COURIER of the triple joint recital given at Carnegie Hall on Sunday afternoon, January 21, by Marie Hall, Raoul Pugno and Josef Hollman. The concert was under the management of Henry Wolfsohn, and as was to be expected, when three such stars combine, the music was of an exceptional kind and created tremendous enthusiasm. The main numbers on the program were a César Franck sonata for violin and piano, a Beethoven trio for violin, piano and 'cello, and Chopin's polonaise for 'cello and piano. All the three artists also played solos which were applauded vociferously.

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CLASSES. INDIVIDUAL LESSONS

MILWAUKEE.

MILWAUKEE, Wis., January 25, 1906.

The earnest and intelligent interest shown in the subject of music in the public schools at the fifty-third annual convention of the Wisconsin Teachers' Convention, held here during the holidays, was such as to give encouragement to all who are bravely working in that deserving field. The choruses sung before the convention were most welcome additions to the programs and were tangible proof of how much has been accomplished so far. On Thursday pupils of Port Washington schools, Director Edith Harney, supervisor of music, Milwaukee County, sang "Birds in the Night" (Sullivan), "Good Night, Thou Glorious Sun" (Smart), "The Old Guard" (G. A. Veazie), and pupils of Wauwatosa High School, Director Edith I. Harney, Milwaukee, sang "The Morning Ramble" (Veazie), "Bridal Chorus" from "The Rose Maiden" (Cowen), both choruses singing to fine effect. Several choruses also were sung by Treble Clef Chorus (Milwaukee teachers), Frances E. Clarke, director.

The crowning musical event of the convention was the organ recital given at the Pabst Theatre by William Middelschulte, of Chicago, at which the following program was presented:

Concert valse	Thiele
Introduction, Double Figure.....	Hugo Kaau
Angelus	Liszt
Andante, Cantabile, Pastorale.....	Massenet
Perpetuum Mobile (Pedals alone)	Middle Schulz
Festival Overture	Liszt-Nicolai

The officers of the music section were: Chairman, Edith I. Harney, supervisor of music, Milwaukee County; secretary and treasurer, Dr. Herman E. Owen, director of public school music, University of Wisconsin.

Among the papers read were the following: Address, "Music as a Vitalizing Force in Education," William L. Tomlins, president Tomlins' School of Music, Chicago; "A Music Lecture," lesson and demonstration, illustrated with two children, William L. Tomlins, president Tomlins' School of Music, Chicago; "A Group of Children's Songs," Barbara Ann Russell, supervisor of music, La Crosse; "Practical Hints on Ear Training," Frances E. Clarke, supervisor of music, Milwaukee; discussion, Ida E. Van Stone, supervisor of music, Baraboo; "The Psychologist's View of the Aesthetics and Theory of Music," Walter F. Dearborn, University of Wisconsin; "High School Music," Lillian Watts, director of music, High School, Racine; "Group of Children's Songs," Edith S. Severn, supervisor of music, Stevens Point. An informal "round table" was held Thursday, December 28, at 2 p. m., in the kindergarten, Normal School, subject, "Problems in Music Supervision and How to Deal with Them."

Lillian Watts, instructor in public school music in the Wisconsin Conservatory of Music, presented an earnest and well directed paper on "Music in the High Schools," pointing out the folly of not continuing the foundation work begun in the lower grades and giving some valuable suggestions for the promotion of music on a broader and more truly educational basis in the high schools. Especially pertinent was her suggestion that music be made to correlate with composition work in English, a four years' course being mapped out, covering the ground of the lives and works of the great composers, subjects for composition being assigned from among these just as they are now assigned from among the great names in literature and history in general. "All good students become acquainted

with the great masters in literature. In these days of general culture, isn't it about time intelligent people have some knowledge of the great musicians?" By supplementing this work in composition with programs devoted to the individual composers, the student would at the end of a four years' course be likely to have his interest in music aroused and his musical intelligence given something definite to build upon. Miss Watts' second plea was for making music compulsory, giving it credit in proportion to the hours devoted to it, just as any other study.

Violin pupils of Ralph Rowland gave a recital at the Hotel Pfister.

Ernst Renz was re-elected president of the Milwaukee Aschenbroedel Club. The other officers follow: Albin Keil, vice president; Max Wertz, secretary; A. C. Peterson, financial secretary, and Gustav Fuchs, treasurer. The first concert for this year will be given February 2 at the Pabst Theatre. Carrie Seyferth and Sidney Silber will be the soloists.

Wagner's "Tannhäuser" was the subject of study at the meeting of the Alumni Society of the Milwaukee School of Music at the residence of Miss Patterson, 459 Marshall street. The program was given by Cora Owen, soprano; Grace Hill, cellist; Jack Wood, violinist, with Anna Robinson and Walter Dryburgh at the piano.

Recently there was an interesting and decidedly festive re-dedication of the Temple of B'nai Jeshurun in celebration of the fiftieth anniversary of the founding of the congregation. As it was also the occasion for the dedication of a new pipe organ of most approved pattern, the music, under the experienced and able directorship of the organist, Professor W. J. L. Meyer, was of an especially elaborate order. The quartet, easily one of the best in the city, is composed of Bessie Greenwood, soprano; Harry Meurer, tenor; Mary Young, contralto; E. S. Thatcher, baritone.

These were assisted on this occasion by the following as auxiliaries to form a double quartet for eight part anthems: Sara Rich, Mrs. B. A. Rice, Rees Powell and Julius M. Ettenheim.

By way of record and commemoration we publish here-with the program presented by the Lyric Glee Club in celebration of its tenth anniversary:

A Word of Welcome.....	F. X. Bodden
Love's Old Sweet Song.....	Wiske
Celeste, Aida	Verdi
Mr. Towne	Sammond
A Resumé	O. F. Bird
Our Membership	Clough-Leighter
My Lady Chlo.....	Protheroe
Sandman	The Club
The Land of Hope and Glory.....	Elgar
Mr. Green	
Reminiscences	Wilmer Sieg
Excelsior	Balfre
Messrs. Towne and Green	Dudley Buck
Bugle Song	The Club

Those who comprise the active membership are the following forty-six, all told: First Tenor—W. B. Masden, John J. Ryan, Fred L. Sivyer, Roscoe Moon, C. S. Israel, Fred C. Billings, O. J. Habegger, Evan H. Roberts, John W. Buss, Henry E. Wolff, David L. Williams, Dr. E. J. Weaver, Matt A. Flach, Charles Rhode. Second Tenor—O. F. Bird, W. S. Allen, O. B. Myers, Robert L. Frost, F.

P. Huston, Dr. A. M. Bodden, Theo. Riedeburg, M. A. Seebold, H. S. Roraback. First Bass—R. W. McNulty, Irving Gilpatrick, Robert Owen, G. G. Glasier, Sam J. Newton, G. A. Daniells, J. E. Jones, W. R. Harley, Thomas J. Boston, Paul Wegner. Second Bass—L. H. Hinkamp, J. H. Delicker, F. X. Bodden, J. S. Blakney, Carl Haase, F. C. Smith, F. A. Gerritt, J. M. Ettenheim, D. W. Hickok, Clinton H. Smith. D. Protheroe, conductor; Carl Haase, assistant conductor; C. M. Lurvey, accompanist.

The first of the artists' recitals, given under the management of William Burt Simpson at the Athenaeum Tuesday evening, was so complete and unqualified a success as to give absolute absolute surety of the success of the rest of the series, and to give hope to even the most pessimistic of far greater things in the future. The fond hope of a generous series of Thomas orchestra concerts here every season will not die.

The soloists at this first recital were Emile Sauret, the eminent violinist, and Arthur Speed, the English pianist. The first needed no introduction to a Milwaukee audience, as his welcome showed, while the latter soon had himself established in the respect of his hearers. Mr. Speed's accompaniments were played with authority, never to obtrusion, while his solos showed good honest craftsmanship. The Schumann toccata, op. 7, was deftly and brilliantly played, and was especially grateful because so seldom heard. Great local interest and pride were taken in Mrs. Elizabeth H. Taylor's playing of the piano part for M. Sauret in the interesting and very exacting César Franck sonata in A major. From the time of Mrs. Taylor's so pronounced and immediate success here with the Spiering quartet, her appearances in ensemble work have always been heartily welcomed. It seems a field peculiarly her own—Mrs. Taylor has had the advantage of three sojourns abroad spent in study under Oscar Raif, of Berlin, and Leschetizky, in Vienna. She is now with the Wisconsin Conservatory of Music.

George Hamlin will be the soloist at the second concert on February 6, Raoul Pugno on that of March 6.

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E. A. STAVRUM

From the Severn Studios.

Mrs. Severn believes she has discovered a remarkable tenor voice in Floyd Francis, who has recently come to New York, and is with Fay Templeton's company. Another pupil, Atala Valliere, a young and promising soprano, sang with success at the National Arts Club recently. Miss Valliere is only sixteen years of age and has a voice of rare power and sweetness.

January 9 Edmund Severn lectured on the Smetana Trio, op. 15, in G minor. This interesting work was then played by the Severn Trio—Edmund Severn, violin; Paul Kefer, cello, and Mrs. E. Severn, piano. January 23 Mr. Severn showed the development of the sonata from the early Beethoven to Grieg, using Beethoven's op. 24 and Grieg's op. 13 to illustrate his lecture.

The next "Sonata Talk" will be given February 6, when a work of the modern French school, by Victor Vreuls, will be interpreted. This sonata is a genuine novelty. Mr. Severn has been engaged as lecturer by the Department of Education of the city of New York, and at his first engagement, at Public School No. 30, much enthusiasm was evinced by the large audience. Mrs. Severn assisted at the piano.

MARY HISSEM De MOSS

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THERE was announcement made last week in THE MUSICAL COURIER of a prize composition contest in Missouri, to close May 1, 1906. John Hector B. Rice authorizes THE MUSICAL COURIER to say that he will not be a competitor. The committee may now rest easy.

W. MOZART was in town last week.

WHEN is music not music? When it is opera.

THE best musical novel ever written? Richard Strauss' "Heldenleben."

RAFael JOSEFFY was the soloist at two recent Boston Symphony concerts and at two concerts given by the New York Symphony Orchestra in Chicago. At all four appearances Joseffy played Brahms' first concerto and scored a huge triumph.

AND still they come! THE MUSICAL COURIER is accused of furnishing the Philharmonic fund which guarantees the importation of foreign conductors. No, that is not true; but THE MUSICAL COURIER is the real "backer" of the Metropolitan House. [N. B.—This is confidential.]

MOZART's sesqui-centennial celebration took place on January 27, and so did the close of the Mann trial. Naturally, the Mozart celebration suffered in consequence, because everybody in America knows who Mann is. He attained more fame here in a week than Mozart garnered in one hundred and fifty years.

IN answer to several inquiries regarding the nature of the "Throat Expander" recently mentioned in these columns, it is necessary to state that the invention was exhibited privately at the offices of THE MUSICAL COURIER and has not yet been placed on sale, although its owner claims that it is patented. The instrument is of steel and is designed for the purpose of keeping down the tongue while practicing. The inventor argues that his contrivance is of especial help to beginners, and expands the throat by increasing the volume of tone. THE MUSICAL COURIER has no comment to make on the invention beyond that already published.

THE critic of the Paris Figaro writes of Strauss' "Salomé":

"The work is the most important manifestation of contemporaneous art. It is the first German work in grand style which departs noticeably from the Wagnerian form. Strauss has inaugurated a new musical stage; his drama marks a step forward. More personal than 'Feuersnot,' with more studied melodic material, 'Salomé' is notable for the prodigious quality of general make-up. Its melody is independent of all traditional forms. There is a total absence of convention and restraint in the score. The orchestration is wonderful in its richness, variety, color, and even the apparently paradoxical, audacious liberties resolve themselves into ravishing effects."

THERE seems still to be an impression in certain quarters that the contradictions in our department, "What the Jury Thinks," are made to order, or at least so changed from their proper meaning in the original (through elisions and additions) as to force the point THE MUSICAL COURIER wishes to make. This misapprehension is diligently fostered by those persons most affected in the "deadly parallel." It stands to reason that no artificial aid is employed by THE MUSICAL COURIER in order to make the department "What the Jury Thinks" tell its tale each week. The less change in the originals, the stronger the case presented in these pages. The point of the matter would be lost if the contradictions were made to contradict; they contradict of their own accord, regularly, diametrically and certainly picturously. Let not their usefulness be marred by any misunderstanding as to the method of their making.

MOZART, CRITICS AND NEWS.

Victor Cherbuliez, in speaking of Mozart, says that he was "the only Athenian who ever wrote music"; so was Heine called the only Greek of our day. Those who can hear music without being told how to listen to it are, on repeated performances of Mozart's music, repeatedly convinced of the unyielding and eternal power of his sentiment and his style. He not only designed, but he also achieved. Essays by the million have been written about Mozart, and a newspaper that appeals to the intelligent musician presupposes that the latter is sufficiently au courant with the classics, anyway, not to be reminded of the special characteristics of the great one from Salzburg. The one hundred and fiftieth anniversary of his birth is commendably celebrated at present in the musical world, and the New York Evening Post published a long editorial article on him for the purpose of closing it by calling Richard Strauss a criminal for writing the music he is writing instead of writing Mozart music. It is the human mind in its inexhaustible activity, that has brought into life the art works of the past and present, and while Mozart could not write as Strauss does, neither could Strauss be a Mozart, particularly as he is a Strauss, but the Evening Post must not forget that in his days Mozart was about ready to die of starvation because he could find no appreciation. They did not understand him, just as the Evening Post does not understand Strauss. Walter Pater says: "Criticism may be very well employed in that sort of interpretation which adjusts the position of these men to general culture." To revile Strauss personally at the expense of Mozart will make no point against the former and cannot benefit the latter. Despite starvation, Mozart did his work his way, because it was the only way he could adopt, and Strauss is composing just as Strauss must. He can use his vehicle of expression only and no other, and if it is not comprehensible today, it is just as Mozart's was in Mozart's day. The critics who reviled Mozart and Beethoven and Berlioz and Wagner in their respective hours are in the limbo of obscurity, and those who are doing similar duty today with Liszt and Grieg and Strauss will probably become as immortal as the former critics, who are not known now. Rembrandt was actually driven into poverty and could not get an order for a picture. Jacob Rueysdael and Hohemma were condemned as Strauss is by many. It is all a point of view, but there is nothing criminal about it. Turner became so disgusted that he refused to sell his pictures. There is a special Turner room now in the National Gallery.

A Few Remarks on Critics.

It may be remembered that Mr. Finck in his book on Grieg says the following about the critics:

"No one familiar with only those works of his which are often heard has a right to call me too enthusiastic; but I am quite willing to be called 'uncritical,' for the older I get the more I become convinced that the alleged critical faculty of our time is a modern disease, a species of phylloxera threatening the best works of Genius."

In commenting on this, Mr. Louis C. Elson writes in the Boston Advertiser of January 26:

This is the cry of an honest man, who recognizes the utter unreliability, the partisanship, the flippancy, and often the dishonesty, of the most prominent of those who give expert opinion in the great journals of America, France, Germany, Italy, and England. It is a dire disease, which few have the moral courage to attack or to unveil.

Among the few who have the moral courage to attack and to unveil the rotten condition of music criticism is this paper, as Mr. Elson very well knows and appreciates. He, like Mr. Finck, also has that moral courage, and there are thousands of men and women who are also possessed of it, and who unhesitatingly express themselves similarly on this vital topic of corrupt criticism, utilized for the advancement of special interests and employed by special interests not only to advance them, but to destroy those who are not capable of paying for favorable criticism.

The following letter was sent to this paper by an Italian resident of this city who occupies a very prominent position in the legal and diplomatic circles of America.

An Opera Letter.

NEW YORK, January 28, 1906.

Editor Musical Courier.

So much criticism is published during the opera season in the daily press that even one who is not an active critic nevertheless feels obliged to make a few remarks on the way in which the so called critics of the daily papers follow their mistaken vocation.

Very often an old opera is taken down from the shelf and performed for the first time during the season, or one which was not heard for several years, always gives ground for criticism in the same manner as a première in this country would be given, and the amusing part of it is the variety of judgments, which for a moment we will call criticism, in the columns of the newspapers. It depends entirely how the critic feels after several trips cross the street to Brown's place. Without exception, the following morning, much impudence is shown in the various attempts to enlighten the public, and specially the opera goer, on the result of any performance.

Usually between the acts the critic obtains a judgment from more or less competent authorities about a singer. No doubt he has a fair opinion, but inasmuch as the singer has been engaged at the opera house for the past quarter of a century, he feels under special obligation to attribute merit even when it is not deserved.

For fear of his confrères or of the husband of a prima donna or her acquaintances, he is not at liberty to say such and such singer cannot longer appear in "Giaconda," "Aida" or other operas. She is a sweet memory of the past, but at present she screams often and frequently out of tune; she may be a good teacher—but? And so with a baritone; why not say he is trying to sing "Tosca" or "Rigoletto," but has lost his voice; he once had a voice; he is young and may be a good actor—but for our opera? And again something similar for an old basso or soprano. Why not come forward with the courage of your own opinion, or the sound and truthful opinion of some competent person?

Common knowledge about a voice is ignored, and according to the so called criticisms, it is clearly manifest that the success of an artist depends solely on sympathy or antipathy.

It happens sometimes that a singer would make his or her début in a certain opera, but in a foreign tongue; right here criticism reaches the highest pitch. Each one believes himself to be conversant with the language which the singer has been using, and, as a matter of course, feels justified in utter nonsense, as for instance, that the pronunciation was not correct and for that reason the performer was not at home with his part and consequently did not perform well. Do these critics ever mention having seen a white "Aida" in a white gown or a Doge in "Giaconda" in a Huguenot's costume?

We are often surprised to read a criticism about an opera and its author to the discredit of both, and on the other hand the same critic in the same issue, a short time thereafter, will extol both opera and author. Is that consistency?

A critic of a Sunny issue, who poses as an authority in the discharge of his functions, attempted among other things to criticize "Parsifal." He gave a general outline of the work, making certain comments and promising to return to the criticism later on. He never did so, never has been able to discuss its music, and has left open the essential subject of the criticism; and as time has elapsed it is to be supposed that he has abandoned it in favor of his successor. In another instance he compared the famous Mme. Grisi with a singer of our Metropolitan. Our distinguished critic probably never heard Mme. Grisi. She was born nearly one hundred years ago and died about forty years ago, doubtless before our sunny friend was able to listen to music.

AN OPERA GOER.

The criticism on our opera is in nearly every instance influenced by the personal business arrangements existing between certain opera singers and certain critics, and everybody acquainted with the opera house conditions can state in advance what the various daily papers whose critics have these business arrangements with the singers will say on each occasion. The critic who is on a basis of finance with Signor A. will always publish the

favorable notice for which he is, of course, paid, and the other critics contrariwise, except in cases where certain prominent singers have a number of the critics under contract. Opera criticism here in New York is known to be—in most cases—purely a business proposition. And why not? The daily paper criticism is not a remunerative pursuit, and the men who write are, nearly all of them, driven into the vocations of press agents or representatives or writers for the various opera stars. Much of this is due to the niggardly policy of the daily papers, who refuse to compensate the writers, and this, on the other hand, may be due to the impression prevailing in newspaper offices that the critics are supposed to do business on the outside through the prestige of their position, and that, therefore, there is no reason why they should get more than mere nominal salaries for their work on the papers.

Concert Items.

The Weingartner-Damrosch orchestral concerts are thus far no financial success, and it is asserted that the Boston losses were \$1,600 to \$1,800. Boston has continued its apathy to outside musical affairs, and three piano recitals by visiting piano statesmen during the past two weeks did not attract sufficient audiences to produce \$200 at the box offices; that is, the three recitals combined did not show gross receipts of \$200—no, not \$150. Weingartner, after his first appearance here several seasons ago, demanded \$25,000 a season to conduct the Philharmonic concerts. Some enthusiasts urged his engagement, but the fund could not be raised. He came again last season, and the interest abated until now he is not able to attract a paying audience. It is conceded that the receipts would have been as large with Mr. Damrosch alone, without any collaboration with Weingartner. As it stands now, the latter could never be made conductor of the Philharmonic.

Safonoff demands \$20,000 from the Philharmonic for the season's work, but he will not be engaged, the favorite being Victor Herbert, who is, besides, the candidate of the president of the Philharmonic, Mr. Andrew Carnegie, and the original candidate of THE MUSICAL COURIER. Mr. August Roebbelin, who visits Europe annually to engage the foreign conductors, is reported to be opposed to Herbert and favors Fiedler, but he may be convinced soon that the former will be the society's choice.

The Russian Orchestra, with Safonoff, may after all make a short tour, but under a new management, the former manager having retired.

Nordica's spring concert tour is nearly sold out at large figures. R. E. Johnston did it.

Alice Nielsen's receipts at Los Angeles for two performances were \$4,864.

Calvé, who has given trouble to her manager, as usual, will have large receipts in the extreme West.

The Kubelik Western tour is a record breaker. Halls and theatres are filled to their capacity.

A CORRESPONDENT who believes that there exists in this country an "embargo" on American compositions sent a letter voicing his opinion to Philip Hale, of the

THE EMBARGO ON AMERICAN MUSIC. Boston Herald, and that warm hearted man replied by

publishing a spirited defense of the hapless American composer and his despised music. Says Mr. Hale in part:

Our correspondent is not the only one who honestly believes that there is an "embargo" on American music. There are others who burst into a passionate flood of tears at their noon meal or toss feverishly on luxurious beds at the thought of the American composer, shabbily clad, subsisting chiefly on free lunches, despised, ground under the iron heel of arrogant and imported conductors, hissed at by a reptile press.

There are American composers who are sure that there is a sworn conspiracy to crush them. Zenas T. Field cannot understand why Mr. Gericke will not produce his tone poem, "Lucy of Hock-

num Ferry," and Bela Gravé knows that there are sinister and malignant influences against him, otherwise Walter Damrosch would look favorably on his great orchestral fantasia, "The Springfield Arsenal."

Mr. Field is sure that if he had been born at Cracow and his surname were Fielleski, his remarkable compositions would command universal recognition, and Mr. Gravé said only a day or two ago that his fantasia was as good as "any of those symphonic poems by old man Strauss."

America is a great country; everything in it is great; therefore the music of its native composers must be great. The imported conductors, pianists, fiddlers and the rest of them are naturally supercilious, envious, skeptical. They will not give the American a chance to show what he can do. Audiences are hypnotized, or they have dull ears, or they have decreed that American music is not in fashion. The newspapers are undoubtedly paid to keep silence; they are paid enormous sums in roubles, marks or francs, at the current rate of exchange.

Mr. Hale makes his defense of the American composer also a defense of the Boston Symphony Orchestra, and continues:

Has the Boston Symphony Orchestra put an "embargo" on music by American composers?

The first concert of this orchestra was on October 22, 1881. The last concert was on January 6, 1906. The following works by American composers have been played at Symphony concerts in Boston. The number of performances of any one work is indicated in parentheses:

Beach, Mrs. H. H. A.—Gaelic Symphony (2); Piano Concerto.

Bird, Arthur—Two Episodes.

Brockway, Howard—Sylvan Suite.

Buck, Dudley—Song, "Sunset."

Chadwick, G. W.—Overture, "Thalia"; Scherzo in F major; Symphony, No. 2 (2); "Melpomene" overture (5); Pastoral Prelude; Symphony, No. 3; overture, "Adonais"; overture, "Euterpe."

Converse, F. S.—First movement of Symphony, No. 1; "Festival of Pan"; Endymion's Narrative; two orchestral poems, "Night" and "Day."

Foote, Arthur—Overture, "In the Mountains" (2); Suite for Strings, No. 2; Symphonic prologue, "Francesca da Rimini" (2); "The Skeleton in Armor"; Suite in D minor (two movements repeated at another concert).

Goldmark, Rubin—Overture to "Hiawatha" (2).

Hadley, H. K.—Symphony, No. 2, "The Four Seasons."

Huss, H. H.—Rhapsody for piano and orchestra; Piano concerto in B major (2).

Johns, Clayton—Berceuse and Scherzo for strings.

Lang, Margaret R.—Dramatic overture; Concert Aria, "Armida," with orchestra.

MacDowell, Edward A.—Piano concerto, No. 2 (3); Symphonic poem, "Lancelot and Elaine" (2); Suite in A minor, No. 1 (2); Piano concerto, No. 1; Symphonic poems, "Hamlet" and "Ophelia"; Suite, No. 2, "Indian" (3).

Paine, J. K.—Prelude to "Edipus" (3); Symphonic poem, "The Tempest" (2); Symphony, No. 2 (2); "An Island Fantasy" (2); Columbus March and Hymn; Prelude to "The Birds" of Aristophanes.

Parker, H. W.—"Cahal Mor," for baritone and orchestra; A Northern Ballad; Concerto for organ and orchestra.

Weil, Oscar—Song, "Spring Song."

Weld, Arthur—Suite, "Italia."

Whiting, Arthur—Piano Concerto; Suite for strings and four horns; Fantasia for piano and orchestra (2).

Furthermore, Charles Martin Loeffler and Gustav Strube may well be reckoned as American composers in consequence of long residence and musical activity in this country.

Loeffler, C. M.—"Les Veillées de l'Ukraine"; cello concerto (2); Divertimento for violin and orchestra (2); "La Mort de Tintagiles" (3); Two poems, "Avant que tu ne t'en ailles" (2), and "Villanelle du Diable" (3).

Strube, Gustav—Overture, "The Maid of Orleans"; Symphony in C major; violin concerto, No. 1; Rhapsody; Fantastic Overture; "Longing," for viola and orchestra; violin concerto, No. 2.

And these works by composers living at the time and musically active in the United States have been played here at concerts of the Boston Symphony Orchestra:

Floersheim, Otto—"Consolation"; "Elevation"; Scherzo; Prelude and Fugue.

Kaun, Hugo—"Minnehaha."
Korby, François—"Nuptiale."
Maa, Louis—Piano concerto.

Singer, Otto—"Fantasia."

Van der Stucken—Prologue to "William Ratcliff"; Prologue, "Pax Triumphans."

Doubtless Mr. Hale's correspondent was utterly crushed at this retort statistical, as he fully deserved to be.

JOSEPH LHEVINNE, a well known Russian pianist, made his New York debut at the third concert of the Russian Symphony Society, under Safonoff's direction, in Carnegie Hall last Saturday evening, January 28, and proved himself to be a

pianist of quite exceptional powers
LHEVINNE'S —technical, emotional and interpretative. In fact, his performance of Rubinstein's fifth concerto,

in E flat, stamped Lhévinne as one of the very best players heard here in many a musical moon. He has a spirited delivery, backed by solid technical attainments, a beautiful tone, large in volume and infinite in dynamic and color variety, and last, but most important of all, he is possessed of manly, convincing sentiment, without any trace of pose or affectation. Lhévinne's finger work is brilliant, and of that pellucid, crisp quality all too rare in players of the "impressionistic" school, who gladly blur their technic because they have none. When Lhévinne plays octaves he plays octaves, and when he plays a forte he plays forte—not mezzo forte or fortissimo. He does not hide his technic or display it. There is no need to be ashamed of technic and Lhévinne is not ashamed of his. He plays with all his heart, and soul, and intellect, and technic, and the performance which results is that of a man, big and broad in emotion, full of animal spirits, with a due proportion of intellectual restraint to keep the proper balance between the physical and psychical elements. He believes, and properly so, that the first duty of the performer is to play all the notes the composer wrote and to play them in their proper place and rotation. This is by no means as customary a practice with pianists of the first rank as might popularly be supposed. Then, having obtained technical command of the work, Lhévinne studies and memorizes the composer's marks of phrasing, dynamics, tempi and accent.

Being a poet, pianist and musician, Lhévinne's imagination is stirred by the music, and by the pleasure he has in playing it, and the result is a performance rhapsodical, improvisational in spirit, and thoroughly refreshing and delightful in effect. The audience appreciated his splendid art so enthusiastically that he was recalled almost times without number and had to play two encores, a Chopin nocturne and a Scriabine nocturne for the left hand alone. It was plainly a Lhévinne night, even the great Safonoff not being able to duplicate with his leading the success made by his young compatriot at the piano. Lhévinne is to be congratulated also for playing such an unhackneyed number as the Rubinstein E flat concerto. It is in many respects a much more musicianly piece of work than the same composer's D minor concerto.

The Steinway grand, which Lhévinne used on Saturday night, was a remarkable creation in the line of musical instrument production. It had a singing capacity that amazed the audience, and its volume and tone quality were the finest exhibits of Steinway temper. In short, it was a most marvelous instrument.

Safonoff led the orchestra in the orchestral accompaniment. The rest of the program comprised Mozart's A major symphony and Tschaikowsky's first symphony, in G minor.

THERE is beautiful music in Brahms' second symphony. There must be, for no conductor ever got any out of it.



Ye scribe has writer's complaint today.

Ye scribe acknowledges the receipt of tickets for concerts given by the Knights of Columbus, the Rathbone Sisters, the King's Daughters, the Trundle Bed Trash, the Epworth League, the Christian Endeavorers, the Mystic Shriners, the Woman's Relief Corps, the Ladies' Aid and the Home Missionary Societies, Miss Nelson's Dancing Class and the Switchmen's Annual Ball. Please send more.

Why is there always so much controversy about singing methods, when the authorities in that field have expressed themselves so clearly and logically on the subject? Let us see what the authorities say, as quoted in the snappy and interesting pamphlet, "Studio Notes," by D. A. Clippinger, of Chicago. Mr. Clippinger writes:

Most singing teachers recognize three adjustments known as registers—the chest, middle and upper. The chest voice, it is argued, is produced by the vocal cords vibrating throughout their entire length. This is concurred in by many scientists. Most vocal teachers believe that chest voice should not be carried higher than E, first line, but Dr. Mackenzie claims that in four hundred female voices he examined he found in most cases the chest mechanism was used throughout. Chest quality could not have been used throughout, but the middle and head qualities were obtained with the chest mechanism. Mancini (1774) says there are instances in which there is but one register used throughout the voice. Dr. Wesley Mills makes the same statement. Mackenzie found that contraltos invariably produced their upper tones in the head register. This is a different mechanism, mark you, from that used throughout by sopranos. Tenors, he says, use both chest and head registers, although a few use the head register throughout. Baritones and basses, he says, use only chest. Garcia says there are three mechanisms—chest, falsetto and head—and makes them common to both sexes. Behnke divides the voice into five registers—lower and upper thick, lower and upper thin, and small. Dr. Guilmette says that to consider that all the tones of the voice depend on one mechanism or register is an acknowledgment of ignorance of vocal anatomy, and he defines his laryngeal and pharyngeal registers, which he says are in point of anatomy and physiology diametrically opposite. Most scientists and teachers agree in making the vocal cords in some way responsible for tone, but Dr. Guilmette, with reckless bravery, declares they have nothing to do with it—that tone is produced by vibration of the mucous membrane of the trachea, larynx, pharynx, mouth; in fact, all the mucous membrane of the upper half of the body. When it comes to the falsetto voice that scarehead to so many people who have no idea what it is, but are morally sure it is something dreadful because they have been told so, the scientists give wide wings to their imaginations. Dr. Mackenzie, who says there are but two mechanisms, which he terms the long reed and short reed, meaning thereby that in the long reed the vocal cords vibrate throughout their entire length, and in the short reed only a portion of the length of the cords vibrate, also says that the falsetto is produced by the short reed mechanism. Lehfeldt and Müller hold that falsetto is produced by the inner edges or mucous covering of the cords vibrating, the body of the cords being relaxed. Mr. Lunn feels sure that the true vocal cords are not involved in falsetto, that voice being produced by the false vocal cords. Mantels says that in the

falsetto voice the vocal cords do not produce pitch, that the quality and mechanism are both that of the flute, that the cords set the air in vibration and the different tones are made by alterations in the length of the tube. Davidson Palmer says the falsetto is the remnant of the boy's voice which has degenerated through lack of use, but which is the correct mechanism to be used throughout the tenor voice. Mr. Clatter argues along the same lines as Mr. Mantels, except that he makes the instrument belong to the clarinet or oboe class.

Mr. Clippinger crawls triumphant from beneath the weight of the scientific data which he has invoked and inquires with justification:

"But if these scientific men, who are giving their time to studying vocal mechanism with the aid of the most improved instruments, have reached no conclusions upon which they can agree, what does the army of voice teachers, who have never seen the inside of a throat, know about it? I hold that from this mass of contradiction it is impossible to deduce anything in any way resembling a science."

There are other good things in the Clippinger booklet which we will reproduce later.

At his orchestral concert in Berlin on January 18, Ferruccio Busoni performed the Bach-Wetzler



organ sonata in the orchestral arrangement which its composer, Herman Hans Wetzler, made familiar in New York.

The picture this week is the latest post card photograph taken of Geraldine Farrar, the American singer at the Berlin Opera. She sang Elisabeth in "Tannhäuser" at Monte Carlo not long ago.

A new novel, called "In His Image," contains this passage: "The dance finished with a last sob of the violins, a rallentando of horns, and the final blare of a long drawn dominant chord." What happened to the tonic?

Josef Hofmann will not visit America, after all this season, and more's the pity. He has cabled his American manager, Henry Wolfsohn, that the success of his two Paris recitals has brought him a flood of offers to tour Europe, and he will start a campaign there at once which will embrace Italy, Spain, France, Holland and Scandinavia.

George Bernard Shaw's opinion of the American daily press does not seem to reach to the skies. In a letter he wrote recently to Burrelle, the press clipping agent, the author of "Mrs. Warren's Profession" says:

I never want to see an American paper again. You have cured me of vanity, of curiosity, of ambition. You have shown me that modesty and retirement are sweeter, easier and much cheaper than publicity.

I find that the average charge for press clippings is about \$3.74 per item of news. There is one paragraph containing five lines of nonsense about my whiskers, of which you have sent me scores. Now, I do not blame you for this. I told you it would happen to subscribers like me, who have silly little jokes copied from paper to paper throughout the States. I therefore confess that I have had enough of it. The day you receive this, send me a final account, erase my name from your books and never let me see the name Burrelle again.

I wish you well. I forgive you. Thank you. Bless you. And farewell.

G. BERNARD SHAW.

There is no need for Shaw to kick. It has always been the fate of the prima donna to be pilloried to satisfy public curiosity. And, after all, George Bernard is a prima donna who writes.

August Bungert, whose "Odysseus" trilogy and "Festspielhaus on the Rhine" have both disappeared from public view, is living at his Italian villa, called Nervi. What's in a name?

Andrew Carnegie, in a letter to Dr. Eberhardt, written not long ago, says: "Music becomes to me more and more necessary every year of my life. We have a fine musician at Skibo during our stay. He plays the organ for us in the morning and gives piano recitals at night. I hope to have something of a small orchestra by and by. The King of Bavaria had one, and most people thought him a fool in consequence. I see almost every day of my life much greater fools than he who spend money in ways much less commendable." For instance, for libraries without books in them.

The New York World prints a half column story called: "Singing Hen Can Trill Grand Opera." Why not, if a Kücken could write songs?

"Lortzing's operas had 643 performances in Germany last season."—New York Evening Post. Ha! ha! there is no such composer as Lortzing.

LEONARD LIEBLING.

AT two concerts given in Chicago last week Kubelik took in almost \$9,000. At two concerts in Los Angeles last week Alice Nielsen took in \$4,864. That brings this question to the attention of all visiting artists: "Why come to New York at all, where solo concerts do not pay, and must be given before audiences consisting of deadheads, dead beats, and music critics?" The last time Hofmann was here he opened his tour on the Pacific Coast. Ysaye opened outside of New York. D'Albert opened in Baltimore. Gerardy played in a dozen other cities this winter before he came to the metropolis. Managers and artists are beginning to realize the true situation here, where the critics have succeeded in discrediting themselves and also all serious artistic endeavor. Boston is more musical than New York, and so is Chicago. Poor old stupid, selfish, grafting New York!

HENRI MARTEAU arrived from Europe yesterday, January 30, and will open his tour in Boston tomorrow, February 1. Marteau is under the management of R. E. Johnston.

GREATER NEW YORK.

NEW YORK, January 29, 1906.

Emma Thrusby's "Friday afternoons" during the season have ever been known as most attractive, in the participation of well known professionals, and no less in the debut of proficient pupils. From this studio have gone forth some great talents, the opera-stage and church and concert platform claiming them. The third affair (Martha Henry Timothy, now of Cincinnati, the guest of honor) had as participants Signor Bell-Rsky, baritone; Evelyn Fogg, mezzo; George Leon Moore, tenor, and Miss Thrusby's pupils, Mrs. Timothy, Reba Cornett, sopranos, and Martha Wittkowski, contralto. Miss Wittkowski has a voice of great beauty, deep and expressive. Miss Fogg sang a love song with impassioned ardor, and everyone was glad to hear Mrs. Timothy's voice again, which, in the year of her absence, has grown noticeably stronger.

Among those present were Consul General Uchida, of Japan; General and Mrs. Stewart L. Woodford, Commander and Mrs. Fiske, U. S. N.; Captain and Mrs. Gibson, U. S. A.; Judge and Mrs. George C. Holt, Mrs. Edward Lauterbach, Louise Truax, Miss Carl, Harriet Mansfield Center, Mrs. Alfred Costello, Miss Costello, Mrs. Henry Doscher, Mr. and Mrs. Owen Johnson, Walter Bogart, Mrs. Benjamin Blossom, Mrs. Alonzo Hepburn, Mrs. Alexander Wilson Drake, Mr. and Mrs. Ernest C. Peixotto, Mrs. David Banks Sickels, Mr. and Mrs. Murray Whiting Ferris, Mrs. George Seward, Mrs. Charles Stewart Smith, Miss E. R. Seidmore, of Japan; Mrs. Charles Lee, Mrs. Howard Mansfield, Mrs. John Drake, Mrs. John C. Calhoun, Mr. and Mrs. Frances Batcheller, William Carl, Signor de Bell-Rsky, Beatrice Crosby, Mr. and Mrs. Colin Campbell Cooper.

J. Christopher Marks, the organist of the Church of the Heavenly Rest, and Mrs. Marks gave their fourth recital at their residence-studio, 154 East Forty-sixth street, January 25, with the house crowded, and these professionals on the program: Lucy I. Marsh, soprano; Julie Layton, alto; William E. Philp, tenor; John P. Boruff, baritone, Mr. Marks, and the New York Male Quartet, consisting of Justin Thacher, Malcolm Cavenagh, Dr. Borden and Mr. Niles.

Besides these, Miss Schneider and C. H. Benedict were named on the program. Miss Marsh has a sympathetic voice, Miss Layton's is a deep contralto, and Mr. Boruff is astonishing his friends by the growing range of his voice, which, if it continues, will land him among the tenors. Mr. Marks' piano solos, "Hearts' Fancies" and "Danse Hongroise," of his own composition, were much applauded, and he also played the accompaniments.

Miss Badham's studio musicale of Monday last was enjoyable. Miss Field sang beautifully songs by German composers. Mrs. Percy Onderdonk, of Hamilton, Canada, sang English songs, and Mrs. R. D. Thompson sang French songs, both ladies possessing much style and finish. Ida M. How played the accompaniments on short notice, and played them well.

Thomas Sinclair Gore, baritone, gave a song recital at the Institute of Musical Art, January 25, his program being divided into five parts, as follows: Operatic, old English melodies, Schubert songs, songs by Tschaikowsky and Henschel; characteristic Spanish songs, sung in Spanish. Elise Reimer played the accompaniments. Quoting a portion of the Evening Telegram notice:

Mr. Gore is the possessor of a most resonant baritone voice of a mellow quality, which is all too seldom heard nowadays. So flexible is his voice and so varied his style that whether the selection happened to be operatic aria, ballad or folksong, he was equally at home.

Ida M. How is a talented pupil of Miss Bisbee, who, on January 26, played the following piano pieces at Miss Bisbee's studio musicale, in the Sixty-seventh street studios: Waldstein Sonata..... Beethoven Etude, C minor..... Chopin Etude, C sharp minor..... Chopin Etude, G flat major..... Chopin Carneval Mignonne..... Schütt

The young woman plays with spirit and variety of touch, the "Carneval" displaying her abilities best. Following this, Miss Bisbee and M. Bernetto, violinist, united in playing the sonata in C minor for piano and violin by Grieg, and the company gathered to hear the music were refined music lovers and many of them players.

The Marum String Quartet played last Sunday at the Liederkranz Club three numbers, as follows: Quartet, op. 64, No. 3, Haydn; sonata No. 13, Mozart, Messrs. Gallico and Marum; quartet op. 11, Tschaikowsky. The Cooper Union concerts of this organization are attracting a gratifying attendance, each concert showing larger numbers of people than the preceding one.

Carrie Neidhardt, cellist of the Neidhardt String Quartet, added to her list of successes in the playing of solos

before the Mendelssohn Glee Club of Brooklyn, January 26. She played Godard's berceuse with much depth of feeling, calling forth prolonged applause, and later a double number, "Cradle Song" by Pester and Van Goens' scherzo. She brought out the contrasts in the two works, showing admirably the versatility of this young artist.

Ellen Bowick's recital of original monologues and poems with music had the assistance of the Andre Benoit Trio, consisting of Gaitz-Hocky, violin, Leo Tausig, cello, and Andre Benoit, piano. They played beautifully the music composed by Amy A. Horrocks for an obligato to Tennyson's "The Lady of Shalott." Gergor Gaitz-Hocky's soulful tone and tasteful playing were especially noticeable.

Emma Carroll, soprano, was soloist with the Euterpe Orchestra, of Englewood, January 20, singing songs by Gounod, Del Riego and Ronald; she sang in New York the same afternoon. She will sing at the annual musicale given by the D. A. R. at Sherry's, in February.

Jennie Slater sang two groups of songs at Edith Cline Ford's studio, 4 West Fortieth street, Saturday evening; recitations filled out the evening.

J. Warren Andrews gave an inaugural organ recital at the John Raymond Memorial Church, Scranton, Pa., January 23, assisted by Estelle Harris, soprano. Next Sunday evening, at 7:45 o'clock, Farmer's "The Prophet Psalmist" (Mass in B flat) is to be sung by the choir of the Church of the Divine Paternity, and Thursday afternoon, February 8, at 4 o'clock, De Witt C. Garretson, organist gives the first of Mr. Andrews' "Students' Organ Recitals," assisted by Florence La Selle Fiske, contralto.

Eleanor Owens, who has recently come to New York from Utica to study with Helen Von Doenhoft, has been singing as substitute for Ada Chambers, at Munn Avenue Presbyterian Church, East Orange; S. P. Warren, organist. Her choir confrères all praise her work. She sang Faure's "Sancta Maria" recently with much beauty of expression and distinct enunciation.

Albert Von Doenhoft finds this the busiest season thus far in his career. His time is almost completely filled, and his studio in constant use. Owing to this his annual piano recital will occur later this year than was first planned.

Irwin Eveleth Hassell was solo pianist at the Laurier Club, of Brooklyn, January 24, playing a Chopin ballade and the Liszt "Faust" waltz. Emma Williams sang contralto solos. Some time ago he received official recognition from the St. Louis Exposition for his playing at Festival Hall, in several recitals in State buildings, &c., in the shape of an award, suitably inscribed on parchment.

Flora Finley, the violinist, had the pleasure of meeting Safonoff at Frank Seymour Hastings' home recently.

Hugh Williams, baritone, and Arthur Rowe Pollock, pianist, expect to tour West, starting February 18. They will go as far as Wisconsin.

Richard Carden, of 225 West Seventy-first street, is at home the first and third Sunday afternoon of each month; music.

Eva B. Deming announces the opening of a class in sight singing, ear training and choral music, beginning tomorrow, Thursday afternoon, 3 o'clock, at her studio, in Carnegie Hall. All students of music are cordially invited to attend this first lecture and illustrative lesson.

D. Frank Ervin, who left here recently to take charge of the music in the Central Baptist Church of Memphis, Tenn., sends word of the sympathetic work in his new position, adding that his choir has outgrown the limits of the choir loft, so there will have to be an extension.

Carl Exhibits Fine Organ.

William C. Carl exhibited the magnificent large organ at the First Church of Christ, at Ninety-sixth street and Central Park West, Sunday night of this week. This organ is equipped with every resource known in the manufacture of church organs. Mr. Carl's masterly skill was demonstrated in each number on his program. Miss Pinney, the regular organist of the church, played at the service which preceded the recital. As a matter of course, the large congregation remained for the recital, and at the conclusion many of the music lovers spoke with enthusiasm of Mr. Carl's performances, and Mr. Carl in turn could not say enough in commanding the marvelous organ erected in this splendid edifice. The following numbers were played by Mr. Carl:

Largo e Macioso, Allegro, Première Symphonie....	Alex. Guilmant
Voix Celeste (New).....	Maunder
Barcarolle, in A flat.....	Lemare
Spring Song.....	Felix Borowski
Carillons de Dunkerque.....	Thomas Carter
Rigaudon.....	Lulli

DENVER.

"Cozy Corner," SOUTH WASHINGTON AND EVANS AVENUES, DENVER, January 26, 1906.

Dr. William Wade Hinshaw, the well-known singer and teacher, of Chicago, delighted a Denver audience with a song recital in the Central Christian Church. He sang a varied program, with Frederick Schweikher at the piano.

Anita Rio captivated her audience in the Tuesday Musical Club concert recently, when she gave a charming recital; her vocalization was exquisite, every note being sung with perfect technic and beautiful tone. Miss Rio made a very great impression upon her hearers, and graciously responded to enthusiastic encores.

The Club sang well under Miss Sims' direction. Evalyn Crawford accompanied the artist and the chorus faultlessly, adding considerably to the enjoyment of the evening.

Charles W. Clark, baritone, and Jean Gerardy, cellist, have been engaged for recitals with the club later in the season.

Parts of "Faust" and "Cavalleria Rusticana" were sung by Signor and Signora Novelli, assisted by Frederic Lawrence, in the auditorium of the Women's Club.

Mrs. T. H. Cox, treasurer of the Tuesday Musical Club, and contralto soloist of the First Avenue Presbyterian Church, is visiting Chicago.

Mrs. J. H. Smissaert, pianist, with Signor Raffaelo Cavallo, violin, and Henry Kroesen, Jr., cello gave a concert in Central Christian Church. Bessie Fox-Davis, a favorite contralto, was the soloist.

Regular rehearsals are being held Thursday evenings in Trinity Church for the coming performance of the "Messiah" oratorio next month. Prof. W. J. Whiteman is arranging for the appearance of prominent soloists. The society expects to give an exceptionally fine concert this season, especially with the assistance of the new church orchestra of thirty, of which Prof. Whiteman is very proud.

Sibyl Sammis, soprano, and Charles E. Clarke, baritone, with Leonora Jackson, violinist, gave a delightful concert recently, the event being the seventh number in the Christian Endeavor course. Miss Sammis' voice is powerful and musical, and her personality pleasing; Mr. Clarke possesses a fine voice, too, and sings with grace and dignity. Leonora Jackson proved a talented violinist, also. Sudden illness prevented the appearance of Alexander MacFadyen, pianist, and in his stead David McKinley Williams, of Denver, played all of the accompaniments, without rehearsal; he acquitted himself admirably, and as a result of his excellent work he was immediately engaged for the company's Pacific Coast tour, which is to be of several months duration.

Laura Frances Larkin, of Kansas City, where she is soprano soloist in one of the Methodist churches, is spending a vacation in Denver, and coaching with her former teacher, Mme. Mayo-Rhodes, a prominent figure in musical circles here.

The choir at the Chapel of Our Merciful Saviour Oakes Home, consists of the following: Sopranos, Misses Armstrong, Roachlaub and Lockwood; altos, Misses Roachlaub and Dillon; tenors, Messrs. Logan and Tietsworth; bassos, Messrs. Russell, Goodheart and Haughton. The organist-director is David McKinley Williams. A beautiful set of chimes is rung daily and at Sunday vespers by Mr. Williams.

Florence J. Taussig, president of the Symphony Club, engaged Elliott Schenck to give two explanatory lectures upon Wagner's operas, "Valkyrie," "Tannhäuser" and "Lohengrin," during the visit of the Savage Company, under the club's patronage.

We learn with regret that the Baker string quartet will not be heard in concert this season, Mr. Baker's duties as musical director of the Broadway Theatre interfering. For a number of years the quartet have given a series of highly artistic concerts, and they will be missed very much.

FRANK TORRENCE McKNIGHT

Rosa Agthe Von Milde.

Rosa Agthe von Milde, a retired prima donna of the German operatic stage, died last week. Madame von Milde created the role of Elsa at the première of "Lohengrin" in Weimar, August 28, 1850 (the anniversary of Goethe's birthday). Madame von Milde's husband, Hans Feodor von Milde, sang the role of Telramund at the initial performance of Wagner's opera. Madame von Milde was born in Weimar June 25, 1827.



A successful performance of the new comic opera "Mexicana" was given last Monday at the Lyric. Thomas Q. Seabrooke and Christie McDonald are the principals. This bright, sparkling gem of an opera will become a favorite in New York. Clara Driscoll and Robert Smith are responsible for the book and lyrics, and Raymond Hubbell the music, which is Spanish in character and therefore very tuneful. The story is of a Wall Street broker, who goes to Mexico to look after his interests in a gold mine, "Mexicana." Seabrooke, as Johnny Rocks, is grotesquely funny. The stage setting of a market place, the Bordo Gardens, is realistic and beautiful. The costumes of the sefors, sefioritas, péons, &c., are remarkably picturesque. The ensemble is fine, as regards singing and dancing. The Spanish cadences are very marked, particularly in the bolero music, which is splendidly sung and danced with national fervor. There are some exquisite lyrics. "The Fickle Weather Vane" and "Supposing," sung inimitably by that winsome sprite, dainty Christie McDonald. Edward Martindell has a fine baritone voice and good stage presence. The cast is strong throughout. Jaro Mora is a thorough Spanish girl in looks and action; Mr. Hubbell is a youthful appearing composer, but he knows how to write good music. Miss Driscoll and Mr. Smith have written a witty libretto.

Some of the songs seemed to strike in. Blanche Deyo sang one called "That's the Entertaining Novel of the Day," which received honest applause. Miss McDonald had another, called "Major Margery," apropos of nothing, which had a good swing. With Mr. Seabrooke she sang "We've Got Lots to Learn." This seemed to be apropos of the chorus, and it was appreciated. Joseph Herbert, who played an eccentric army officer, with a standing army of six men, did not sing at all, but at times he was amusin'. In all there were twenty songs.

"The Rogers Brothers in Ireland" are at the New York Theatre with the same cast as when heard at the Liberty Theatre early in the season.

"The Graftor," a new musical farce, was seen for the first time on Monday night at the Grand Opera House. Hap. Ward, of the Ward and Vokes company, is the star.

Musical attractions continued next week at the theatres are: "The Earl and the Girl," at the Casino; "Mlle. Modiste," at the Knickerbocker; "Coming Thro' the Rye," at the Herald Square; "Forty-five Minutes from Broadway," at the New Amsterdam, and "The Vanderbilt Cup," at the Broadway.

Mehan Pupils Successful.

Cecilia Niles, soprano, and Harry H. McClaskey, tenor, both pupils of Mr. and Mrs. John Dennis Mehan, are doing work of unusual promise. Their recent appearance at the Scotch concert given in Mendelssohn Hall, January 23, was a triumph. The following day they sang in Brockton, Mass., at the concert given under the auspices of the Young Matrons' Club. Their reception may be judged by the following press notices:

Mrs. Niles, the soprano, was a woman of beauty to look upon and to hear. Her voice was round, full and clear as crystal. She was easy and graceful and delightfully free from the affectations of some otherwise splendid artists. Her big number was Wagner's aria, "Dich Theure Halle," from "Tannhäuser," but she was more popular in the lighter bits, "Love, and the World is Mine," by Spross; Schmauk, "From Dawn to Sunset," written especially for her, and Ware's "Fay Song."

Mr. McClaskey, during his past year's steady work and study in New York, has improved. He suffered last night under the handicap of a severe cold, having come almost from a sick bed in order not to disappoint his Brockton friends. Nevertheless, he added to the glories of the past. His voice has grown rounder, fuller and more resonant in the higher register. It has gained in power all through, and yet has lost none of the sweetness that is so rich and tender in some of his work. Mr. McClaskey gave a magnificent rendition of "Una furtiva lagrima," from "L'Elisir d'Amore," by Donizetti. This was an opportunity for the display of wide range, power, technic and the broader shades of expression, and established him as a real artist, but it was in the numbers that followed that he captured the hearts of all, the dainty little ballads and love songs, in the rendition of which he has few equals. Perhapd the daintiest, sweetest bit of them all and the most popular among his hearers was "Her Eyes," a ballad written especially for Mr. McClaskey by Mildenberg. "I Know a Lovely Garden," by Guy D'Hardelot, and "My Hope Is Everlasting," by Stainer, were also beautifully sung.—Brockton Daily Enterprise.

EDWARD JOHNSON'S RE-ENGAGEMENT.

Two years ago Edward Johnson was called to substitute, at very short notice, for Alois Burgstaller as soloist of the St. Louis Apollo Club. So great was his success that almost immediately the Choral Symphony Club secured his services for one of their concerts, and now he has given a return engagement with the Apollo Club. Mr. Johnson leaves for St. Louis February 3.

The Handel and Haydn Society, of Boston, has secured Mr. Johnson for a concert with Eames on February 18, and on February 20 he sings "Il Trovatore" in Detroit, Mich. Besides these dates he sings "Aida" in Lynn, Mass., under Emil Mollenhauer, February 22, and "Elijah" with Dr. Horatio Parker, February 27.

During the month of January Mr. Johnson appeared in Philadelphia, Baltimore, Albany, Taunton and other places, and here are some of the comments on his work:

Mr. Johnson, the tenor, had a splendid success in the great aria, "Total Eclipse," and he did even better work in the recitative, "Justly These Evils," and the aria, "Why Does the God of Israel Sleep?" His voice is of a very pleasant quality, but at times lacked resonance.—Baltimore American.

Mr. Johnson's voice is warm and vibrant and he used it to much advantage in the role of Samson.—Baltimore Sun.

Mr. Johnson has been heard with the Oratorio Society before, and to more advantage. His voice is a beautiful one, but scarcely heroic enough for the part of Samson. For the average tenor work in oratorio, however, Mr. Johnson is the most satisfactory singer heard with the society.—Baltimore News.

Mr. Johnson did his best work in the tender aria, "Thus, When the Sun." He appeared to catch and delineate the pathos of the situation and really sang it in a very artistic manner.—Baltimore Evening Herald.

Mr. Johnson, the tenor, who was heard to so good an advantage in "The Swan and the Skylark," in the initial concert of the Choral Union a few years ago, repeated his success. He was in excellent voice and the difficult passages found him a skilled master of interpretation, and with a voice of wide range and of rare sweetness of quality.—Taunton Daily Gazette.

Mr. Johnson gave great satisfaction. His voice is pure and flexible, with a quality which is rare and difficult to find.—Albany Morning Express.

Mr. Johnson has a robust tenor which he uses admirably. His enunciation is well nigh perfect and his tones pure, clear and limpid as a silver bell.—Albany Times Union.

THE OPERA SEASON at the Metropolitan Opera House, New York, closes March 17th—One week afterward, Beginning March 24th, and continuing for six weeks



Mme. Nordica

will commence a Spring Tour of 25 Concerts, assisted by one or two artists. Engagements have already been closed at Montreal, Toronto, Buffalo, Syracuse, Canton, Ohio; Detroit, Grand Rapids and Battle Creek, Mich.; Chicago, Minneapolis; Peoria and Bloomington Ill.; St. Louis, Kansas City and Oklahoma City; Davenport, Topeka, Duluth, Meadville and Miller, South Dakota. There are 6 more Concerts to fill, and they are desired in the territory above mentioned. Applications should be sent at once to

R. E. JOHNSTON

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NOTE—Mme. Nordica is the greatest drawing card upon the concert stage today. This is your opportunity to bring to your City the foremost and most famous Prima Donna living.

MINNIE COONS' PENNSYLVANIA TOUR.

WILKESBARRE, Pa., January 27, 1906.

Minnie Coons, the talented young pianist, played the third concert of her Pennsylvania tour at the Y. M. C. A. Hall here yesterday, adding materially to her already long list of successes.

And it is a matter of extreme congratulation that the talent is all home grown. Wilkesbarre is specially gifted in this, that when she wants to give an entertainment extra fine, she has only to call on her own children and the best is obtained.

The entire program was so satisfactory, each number was in perfect harmony with the preceding one, making it a perfect ensemble.

Speaking of the concert editorially, the Wilkesbarre Leader said: "And then Miss Coons. How does she do it? So petite and slight and yet with the strength necessary to play such a pyrotechnical thing as that Liszt rhapsodie, No. 12! It was certainly masterful. It would be hard to fathom to what height she would reach in her musical career, for her ability seems unlimited."

Gwilym Miles assisted Miss Coons and came in for a generous share of the audience's plaudits. His singing was fully appreciated and he received many encores. John Shephard was the accompanist.

Among Miss Coons' selections were Beethoven's sonata, op. 3, C major; Chopin's ballade in A flat major; nocturne in G major, and polonaise, op. 22, and Mendelssohn-Liszt's "Wedding March and Dance of the Elves."

Press comments:

Miss Coons showed the real possibilities and temperament of effecting the artistic translation of the author's feeling and mysterious purpose. Before she had progressed even to the more difficult passages of the Beethoven sonata, the audience felt that a masterly performance was in store for them.—Wilkesbarre Leader.

She played with taste and feeling and a good deal of that quality, hard to describe, which might be called balance of poise. Her wrist and fingers are extremely pliable and she is an attractive figure at the keyboard.—Wilkesbarre Record.

Miss Coons is a pianist of extraordinary ability, and the slight stages of virility in her fortissimo movement undoubtedly enhanced the refreshing delicacy of her pianissimo touch.—Wilkesbarre News.

Miss Minnie Coons captivated a cultured audience at the Lyceum last night. It was a music loving audience that sought an artist and found her in Miss Coons. Her concert was one of the treats of the season, and the applause she received was well merited.

Miss Coons came to us from Wilkesbarre, and is a pupil of Scharwenka. Her effort last night clearly demonstrated her ability and unquestionably the future holds a place for her that will give her a world wide reputation.

Miss Coons is the daughter of Mr. and Mrs. Millard F. Coons, of Wilkesbarre. When a child she exhibited remarkable talent, and under the guidance of local instructors the foundation of her general technic was well laid. Five years ago her parents sent her abroad and she took up her studies in Berlin with William Berger, the noted composer. After spending three years with him she became the pupil of Xaver Scharwenka. Two years ago she admirably distinguished herself at the Singakademie, Berlin, where she made her debut, accompanied by the Leipzig Philharmonic Orchestra. Later she played at Potsdam and in Switzerland. On November 2 last she made her American debut at Carnegie Hall.

A feature of last night's concert was the Beethoven sonata, C major, an exacting composition, which is the pet piece of the concert pianists. Her rendition proved that she has a right to ask any audience to listen to her playing. It showed that while her aim is high, she has every reason to be confident that she will attain the heights to which she aspires.

In addition to the Beethoven sonata, Miss Coons' program contained a group of Chopin numbers, a ballade, nocturne and polonaise and the capriccioso (Brahms), "Traumewirren" (Schumann), "Ricordanza" (Liszt), and the Mendelssohn-Liszt "Wedding March" and "Dance of the Elves."—The Scranton Times, January 19, 1906.

No more representative audience of lovers of the best in music ever gathered at the Lyceum than the audience which last night greeted Minnie Coons of Wilkesbarre, assisted by Gwilym Miles, baritone, in concert.

Its applause was quick and unstinted, and the young artist was kept busy throughout her performance acknowledging her appreciation. It was the unanimous verdict of the large attendance that Miss Coons is fast reaching the goal of a world wide reputation.

She executed a lengthy program in faultless style that contained such classics as the Beethoven sonata, Brahms' "Traumewirren," Schumann's "Ricordanza," the Mendelssohn-Liszt "Wedding March." Chopin's numbers including ballade, nocturne and polonaise, and the capriccioso. In all these difficult compositions Miss Coons proved she possesses every requirement of attaining the highest place in the musical world she aspires to. One of the most exacting of her pieces, the Beethoven sonata in C major, was given with a limpidity and clearness that fairly won the house. In every other effort she betrayed the same remarkable delicacy and temperament. Miss Coons is still a girl, but her execution of everything trying and difficult proved that she has a right to play before any audience, and that there is no presumption in her ambition.

Gwilym Miles, who is always a strong favorite, was in excellent voice. In all he sang seven numbers, but to each rendition he received hearty applause. His singing of "Danny Deever," the Damrosch-Kipling piece, seemed to please the most.

Following the concert, Miss Coons held a reception on the stage, where she received all of her local friends. She is the daughter of Mr. and Mrs. Millard F. Coons, of Wilkesbarre. She made her New York debut on November 2 last at Carnegie Hall, with the New York Symphony Orchestra under Walter Damrosch. On that

occasion she scored a brilliant success.—The Scranton Truth, Friday, January 19, 1906.

Minnie Coons, the pianist, delighted a large audience at the Lyceum last evening—an audience musical and appreciative of the difficulties of present day piano playing. There are scores turned out every year, of all kinds and manners, and but little reflection is necessary to convince a real musician that the majority of these performers have little to commend them but a great wealth of technic.

Technic is, of course, a necessity, but cultivated at the expense of musical culture it becomes perfectly unbearable. Of what avail is the most dazzling finger and pedal exhibition, when the deep musical meaning of the masterpieces is hidden and even ignored?

In direct contrast to this was Miss Coons' performance. Playing the sonata, she was decidedly Beethovenian, and did not fall into the common error in playing Beethoven, that of exaggeration. The thematic conception was clear and marked. The legato phrases were beautifully legato, and there was no blurring hasty in the rubato. The crescendos and diminuendos were almost mathematically correct. There was Beethoven in every measure, and the sonata was well rounded out, a beautiful picture, played with taste and judgment and extraordinary skill, even a sprinkling of individuality, making the whole an interesting and pleasurable performance.

Miss Coons was no less clever in her presentations of Chopin. The most popular of all this master's compositions, the A flat ballade, was the young pianist's best effort of the Chopin series. The rendition was masterly and the deep musical feeling displayed was refreshing. All difficulties were easily overcome. Indeed, it may be said that there were no difficulties of technic, for the pianist seemed inspired, and sought to present the better and safer side of piano playing; the interpretation of the music. To the Chopin series she added another Chopin impromptu, as an encore.

In her last appearance of the evening, Miss Coons' versatility in piano literature was displayed. Here were selections by Brahms, Schumann, Liszt and Mendelssohn, a program worthy the greatest

country under Professor Zobanaky and in Paris with Chevé.

Not satisfied, however, she traveled about in the various countries, visiting schools and investigating the methods used in France, Switzerland, England and Germany. Two years ago Miss Deming returned to England to study the oratorios and the choral music of England and Wales, and also investigate the various methods of sight singing used there. She has also studied with much interest and impartiality the various methods of America, as her aim has been to give to her pupils that which was most practical, thorough and best adapted to the conditions of students and schools of America.

Her experience in teaching has been so wide and varied that she is prepared to help those wishing to do public or private school work and students of vocal music who need the practical knowledge of reading at sight. Her method has been so carefully arranged from all she has gained in her studies and experience that she can lead the mere beginner, who is an earnest student, on from the first steps of studying scale relations to the reading of the most difficult music of the great masters.

When sight singing is taught as it is in some of the schools abroad and as Miss Deming teaches it here in New York, this country will be filled with intelligent singers and music in general will greatly advance.

Cupidity and the Chorus.

Commenting upon the recent strike of the chorus at the Metropolitan Opera House (New York) the Theatre Magazine for February says:

"American sentiment is usually with the under dog. A marked characteristic of our people is a love for 'the square deal.' It is not a square deal to pay starvation wages to the humble yet useful and in fact indispensable chorus when the principal singers, the director and the stockholders are fattening their own bank accounts with prosperity's surplus. During the past two seasons the Opera has showed large profits over all expenses. This year it is equally prosperous. The public demand for seats is so great that often one cannot buy tickets. The box office, at times, is literally flooded with money. Caruso and Sembrich and the minor stars receive fabulous sums each time they sing. Why should the humble, useful, indispensable chorister be inadequately paid? From this point of view, we welcome the publicity this matter has received. It will be a lesson to the management not to try to run cheap opera behind the curtain (among helpless subordinates) and expensive opera in front of the house. Let the stockholders and the director make a few thousand dollars less, but let us hear no more of hungry choristers. The self-satisfied, overfed millionaire, yawning over Wagner in his box, would not feel comfortable if he realized that the cadaverous looking noble dames and seigneurs on the stage were singing so blithely on empty stomachs! It is not quite clear why Mr. Conried objects so strenuously to recognize a Chorus Union when he is compelled to recognize the Stage Carpenters' Union and the Musical Union. It seems a distinction without a difference. The choristers have been criticised because they presented their demands for more pay in such unceremonious manner, thus ruffling the serenity of the Opera House, but, according to the statement made by the leader of the strikers, the management had been repeatedly asked for more pay ever since the opening of the season, and the requests were ignored. Would the choristers have received more pay if they had not presented an ultimatum and embarrassed the management by going on strike at a critical moment? We give Mr. Conried the benefit of the doubt. Perhaps he would voluntarily have bettered the condition of his chorus without being forced to it, and only precipitated a sensational operatic crisis because he was unwilling to appear to weaken before a show of force."

Corinne Welsh in Three States.

Corinne Welsh, the contralto, has completed a busy week. Sunday, January 21, she sang in Boston at the chamber music concert under Hiram J. Tucker's direction. Tuesday, the 23d, she sang in "The Messiah" at New Rochelle, and Thursday, the 25th, she sang in "The Redemption" with the Oratorio Society of York, Pa., under Joseph Pache. The papers of the various cities spoke of her as follows:

Between the instrumental numbers Corinne Welsh sang seven songs. Happy the whole race of contraltos, the quality of whose tones, if they are only deep and rich enough, will win it for them. It did for Miss Welsh.—The Boston Transcript.

Corinne Welsh, a contralto of power and taste in singing, sang Schubert's "Aufenthalt" for her first number. She has a rich contralto voice with little of the throatiness that seems common with singers in the lower register, and plenty of power among her higher notes—and an agreeable and enjoyable way of singing German. She also sang admirably a group of short songs by Schumann, Tchaikowsky, Salvator-Rosa, and "Sunbeams," which was substituted, by announcement, for a song named on the program. She pleased her hearers most by that substituted song.—The Boston Globe.



MINNIE COONS.

artist, and here again Miss Coons sustained her previous good record, and played musically and well. Being recalled again, she played an étude by Schulze. There is no question but that a most brilliant career has been commenced by Miss Coons, possessing as she does, an abundance of technic, and being devoted to her chosen art, the way seems clear to greater successes, and she seems destined to become one of the great pianists of the country.—The Scranton Republican, January 19, 1906.

EVA B. DEMING'S WORK.

Eva B. Deming will open her new class in sight singing, ear training and choral music to-morrow afternoon. Students of music and all interested in this branch are invited to attend the opening lecture and illustrative lesson, as Miss Deming's aim has always been to make this branch of music better understood in America.

She is one of the very few teachers who have gone into this branch of music thoroughly, and she has done much to bring it to teachers and students in this country.

Being raised in a musical atmosphere and among those who had received the severest musical training under some of the best masters in Europe, her ideals have always been of the highest.

Miss Deming's brother-in-law, who was a singer and musician of note, received his training in Munich under Hans von Bülow and teachers of like musicianship during Wagner's early struggles and triumphs in Germany, so that Miss Deming has always had the realization that singers must be musicians, and for the past ten years she has devoted herself to this branch of music, which is so much neglected by the great majority.

She has studied under the finest teachers in America and Europe, and gives the credit of the fundamental work to the Galin-Paris-Chevé method, which she studied in this

PHILADELPHIA.

PHILADELPHIA, January 27, 1906.

In honor of the 150th anniversary of Mozart the concerts of the Philadelphia Orchestra this week were given to the works of this great composer. First, the G minor symphony was played. Fritz Scheel conducted it with a love and reverence that brought out all its beauties. The last orchestral number was the overture to "The Magic Flute." Charlotte Maconda, who was to have been the soloist, on account of illness was not able to sing, and Frieda Stender took her place at short notice, singing the arias from the "Marriage of Figaro" and "The Magic Flute." Miss Stender's voice is rich and full, and gave much pleasure to the large audience.

The opera for the coming week is Mozart's "Don Giovanni," with the following cast: Nordica, Sembrich, Jomeli, Scotti, Dippel, Journet, Rossi, Muehlmann, and Franko as the conductor.

The third concert of the Kneisel Quartet will be given in the Ball Room of the Bellevue-Stratford on Monday afternoon. The program includes Mozart's quartet in E flat major; Smetana, quartet in E minor, and several shorter numbers.

The first concert of the Eurydice Chorus will be given on Thursday evening, February 1, at Horticultural Hall, under the direction of Mr. Scheel. Wasilli Lepps and John Luther Long again come to the front in a work for women's voices and an orchestra entitled "Yonennen." The soloists will be Mrs. Albert Rihl, soprano; Miss Mohr, Mrs. Joseph Bunting and Mrs. Hollingshead.



The Treble Clef, another popular organization, will give their concert on Wednesday evening at Horticultural Hall, the soloists being Corinne Welsh, contralto, and Ellis Clark Hamman, pianist. The chorus is under the direction of Samuel Hermann.



The third of the Musical Mornings took place at the Bellevue-Stratford on Tuesday, Kitty Cheatham Thompson being the especial feature. She proved most attractive to the large audience in her unique way of singing Negro melodies and children's songs. The other artists were Agnes Quinlan, pianist; Margaretha Fultz, contralto; Harvey Hindermyr, tenor; Frederick Rees, basso, and Edith Mahon at the piano. Flora McDonald accompanied Miss Cheatham. All except Miss Cheatham were Philadelphia artists, much to the surprise of many in the audience. All received encores.

The first musical event of the past week was a song recital by Edwin Evans, baritone, and Bruno Huhn, pianist and composer. The program presented was as follows:

Der Neugierige.....	Schubert
Aufenthalt	Schubert
Der Himmel hat eine Thrane geweint.....	Schumann
Volkstedschen	Schumann
Fruhlingsnacht	Franz
Es hat die Rose sich beklagt.....	Brahms
Minnelied	Brahms
Vergebliches Standchen	Sinding
Rosmarin	Rickauf
Lockruf	Von Fielitz
Die stille Wasserrose.....	Schutt
Wein	Schutte
Zueignung	Strauss
A Broken Song.....	Bruno Huhn
The Grand March.....	Bruno Huhn
Till I Wake.....	Bruno Huhn
Good Bye (To a Child).....	Bruno Huhn
Cato's Advice.....	Bruno Huhn
I Know of Two Bright Eyes (Myrra).....	Clutsam
Mother o' Mine.....	Tours
Unmindful of the Roses.....	Coleridge-Taylor
The Sands o' Dee.....	Clay
An Episode.....	Lohr
The Pipes of Pan.....	Elgar

Mr. Evans is one of the most popular of Philadelphia singers; he is at present studying with John Dennis McLean, of New York, who predicts a great future for him.

FRANCIS FISCHER POWERS' STUDY CLASS IN EUROPE

SAILS MAY 17

RETURNS OCTOBER 11



The above photographs represent the officers, also a group of pupils who have joined and will compose a part of Mr. Powers' study class. Some of the finest voices in New York city, as well as in other cities throughout the United States, are represented here. The trip is arranged especially for voice study and recreation. The party will sail for Naples, Italy, via Gibraltar and the Mediterranean, visiting Naples, Rome, Florence, Venice, Milan, over the St. Gotthard into Switzerland to Lucerne, Interlaken, Berne, Chamounix, Geneva, Paris, through the Rhine district to Berlin, remaining three months for daily voice lessons with Mr. Powers, the celebrated voice specialist, and coaching lessons under the direction of Mr. Briggs. Should you desire to avail yourself of taking a trip through the most historical and beautiful countries in Europe, combining as it does vocal study and travel under proper protection, and surrounded by a musical atmosphere, it will be necessary for you to apply at once, as the party is limited to forty pupils, half of which have already been secured without solicitation. For full particulars and information regarding the above trip, apply to J. J. Tryon, business manager, 112 Carnegie Hall, New York.

H. B. PASMORE NOW IN BERLIN.

Evans' voice is well placed, of strength and unusual sweetness, and he has it under admirable control. The group of Mr. Huhn's songs sung by Mr. Evans were worth the applause that they received.

The Chaminade Club gave their second public concert at Griffith Hall on Thursday evening. A novelty was presented in the ballade by Victor Hugo, "La Fiancée du Timbalier," with orchestral accompaniment, played by the orchestra of the club, under the leadership of Helen Pulaski. Philip Dalmas gave a splendid reading of the beautiful poem, his French being particularly good. The first part of the program was as follows:

Violin Solo—	
Melodie	Tchaikowsky
Value Caprice.....	Wieniawski
Concerto for Piano—A minor, op. 16.....	Grieg
Josie Stern-Weyl.	
Orchestral Accompaniment on Second Piano.	
Contralto Solo with Trio—Ave Maria.....	Gelbke
May Walters, and Mrs. S. J. Gittleson, Mrs. Henry Hotz, Elizabeth Pattee, with Strine Orchestra.	
Edith Mahon, Accompanist.	

William Happich, the Austrian violinist, gave his debut concert at Witherpoon Hall, on Thursday evening, assisted by Florence Hinckle, soprano, and Henry Gruhler at the piano.

Concerto—No. 8, in A minor.....	Spoerh
Aria—O Don Fatale.....	Verdi
Concerto—First Movement.....	Tchaikowsky
Prelude.....	Rachmaninoff
Liebestraum.....	Liszt
En Courant .....G.....	Godard
My Desire.....	Nevin
Songs My Mother Taught Me.....	Dvorak
Love's Echo.....	Newton
Faust Fantasie.....	Wieniawski

A song recital by present students of Dr. B. Frank Walters, Jr., was given in Griffith Hall, last Wednesday evening, in connection with a "Short Talk on Expression in Singing," by Dr. Walters. That his theories and practice must have a large element of truth in them is amply demonstrated by the excellence of the singing and his ever increasing clientele. The hall was taxed to its utmost capacity by an appreciative audience, many of whom have watched from year to year the unfolding and development of voices committed to his care. Dr. Walters is an apostle of the scientific in art. A physician as well as a voice trainer, he is eminently equipped for success in his teaching—the exposition of the fundamental principles of singing as well as the training of individual pupils.

The soloists were all choir singers, many occupying leading positions in the prominent churches of Philadelphia. May Walters, whose soulful contralto was shown to advantage in "My Heart Is Weary," has done all her technical study with her brother. She is well known both in Philadelphia and in New York. William A. Cunliffe is a most promising baritone and sang his number with fine dramatic effect. Carrie Soby's clear soprano and beautiful coloratura work was well exemplified in Leo Stern's "Spring," and Jane MacNeill's technical attainments were shown to advantage in her rendition of "Ah! Quel Giorno." Charles J. Shuttleworth possesses a bass voice of rare beauty and power, and the work of Caroline Kendrick, Mrs. Henry A. Gruhler, James A. Preston, Mrs. B. F. Maschall, Mary MacMurtrie, Dorothea Coulomb and Mary Taylor Smith all deserve special mention. Jessie Vaché Hayes played the difficult accompaniments in masterly style. Following is the program:

Trio—Madre del Sommo Amore.....	Campans
Mary MacMurtrie, Jane MacNeill, Victor G. Lovell.	
Soprano—O Come to Me, Mavourneen.....	Frank Lynes
Mary Taylor Smith.	
Soprano—June.....	Mrs. H. H. A. Beach
Mary MacMurtrie.	
Basso—The Sword of Ferrara.....	Frederic Field Bullard
Charles J. Shuttleworth.	
Soprano—My Heart at Thy Sweet Voice (Samson et Dalila).....	Saint-Saëns
Mrs. B. F. Maschall.	
Contralto—Apart for Evermore.....	Frances Allerton
Dorothea Coulomb.	
Soprano—	
Now Sleeps the Crimson Petal.....	Roger Quilter
The Year's at the Spring.....	Mrs. H. H. A. Beach
Caroline Kendrick.	
A Short Talk on Expression in Singing.....	Dr. Walters
Contralto—Ah! Quel Giorno (Semiramide).....	Rossini
Jane MacNeill.	
Tenor—Romanza, from "La Gioconda".....	Ponchielli
James A. Preston.	
Soprano—Romanza, Santuzza (Cavalleria Rusticana).....	Mascagni
Mrs. Henry A. Gruhler.	
Contralto—My Heart Is Weary (Nadeschda)....A. Goring Thomas	
May Walters.	
Soprano—Spring.....	Leo Stern
Carrie Soby	
Baritone—Prologue (Pagliacci).....	R. Leoncavallo
William A. Cunliffe.	
Duet—Abschied der Vögel.....	E. Hildach
Caroline Kendrick, May Walters.	

FRANCES GRAFF SIME.

instead of running to a close. The work which he so auspiciously began under Jadassohn's direction has been efficiently continued in spite of the stress of the "life strenuous." Mr. Pasmore has composed and published a large number of songs and part songs, has arranged many of the Brahms Hungarian dances, and Stephen Foster negro melodies, for trio, piano, violin and 'cello, and has compiled the song book of the University of California. Moreover, he has undertaken an opera, which is as yet unfinished, but soon to be completed, and possibly to be brought out in Europe. The opera is entitled "Amor y Oro" ("Love and Gold"), and is based upon an old California story of "the days of '49." The plot gives large scope for musical atmosphere and effects, dealing as it does with the different types and races of people who swept the mountain valleys of California in Eldorado days, and worked out in Mr. Pasmore's fresh melodious themes and skillful part and chorus songs it can hardly be other than successful.

For the performance of many of his works Mr. Pasmore has not to seek far for willing and efficient assistance; this he has at hand in his three daughters—Susan, pianist; Mary, violinist, and Dorothy, 'cellist. These three budding young artists are all studying with members of the Höländische Trio, at the Klindworth-Scharwenka Conservatory, and their instinctive musicianship, their advanced capabilities, and their rapid progress have already won them the cordial commendation of their instructors. Director Robitschek has dubbed them the "American Trio," and is watching their development with keen interest. The American colony will soon have an opportunity to judge of their talents, for the youthful organization will soon be heard in public in Berlin.

With such an excellent record behind him, and with such a willing band of assistants as his family and the many pupils who have accompanied him to Europe, Mr. Pasmore will undoubtedly win even a higher place for himself than he has already attained. His presence in Berlin is no less an acquisition to the capital than a gain to his own musical progress.

Powers' Study Class Abroad.

Francis Fischer-Powers' study class in Europe will be a great success. Mr. Powers' ability as a teacher is now recognized in the Old World as in the New. His own fine, baritone voice is in superb condition. He sang for the first time this season at the Coddington musicale last week with his pupil, Reed Miller, tenor. Marguerite Hall assisted on the program. Besides the fine singing of these artists, the piano numbers by Harold S. Briggs created enthusiasm. The improvement in Mr. Briggs' playing during the last year has been remarkable. While abroad he studied with Gottfried Galston, in Berlin, and it is reported that Mr. Briggs will remain in Berlin for several years when he goes to Europe this coming spring.

Mr. Powers is frequently asked why he does not sing in public oftener, and his invariable reply to inquirers is that he prefers the vocation of teacher. Mr. Powers takes pride in his method, which is the Lamperti in voice production, and Jean de Reszke's system of breathing. Once a year Mr. Powers gives a song recital, usually on his birthday. May 7 he will again observe his natal day that way, but the event is to occur in Milan. As Mr. Powers is a singer he is abundantly equipped to illustrate to his pupils what good singing should be.

Many Cities Hear Kirkby Lunn.

During the past month Kirkby Lunn sang with the Pittsburgh, Chicago, Minneapolis and Cincinnati orchestras. In February her engagements include concerts in New York, Brooklyn, Hartford, Rochester, Buffalo, Chicago, Montreal and Halifax, N. S. Here in New York Madame Lunn will sing with the New York Philharmonic. Some of her Chicago press notices read:

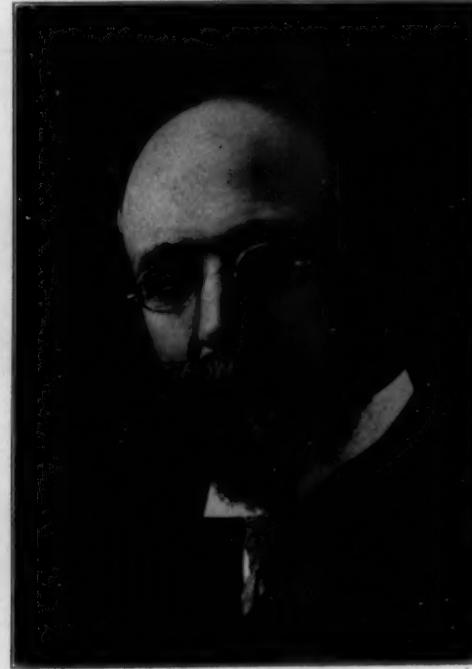
Madame Lunn presented the aria and the songs with feeling and intelligence. Her voice is of the large, oratorio type, with qualities that are reasonably familiar to local audiences because of her rather frequent appearances here.—Chicago Herald.

Madame Lunn gave the aria a noble and inspiring interpretation, and was amply rewarded for her efforts by the enthusiastic applause of the audience. In the second part of the program the singer again acquitted herself with high honors in "Sea Pictures," by Elgar. With fine enunciation, a good volume of voice and most excellent feeling, the singer was perfectly at home in these songs, written for her. Madame Lunn was received with every evidence of pleasure after this cycle, and bowed her thanks several times.—Chicago Chronicle.

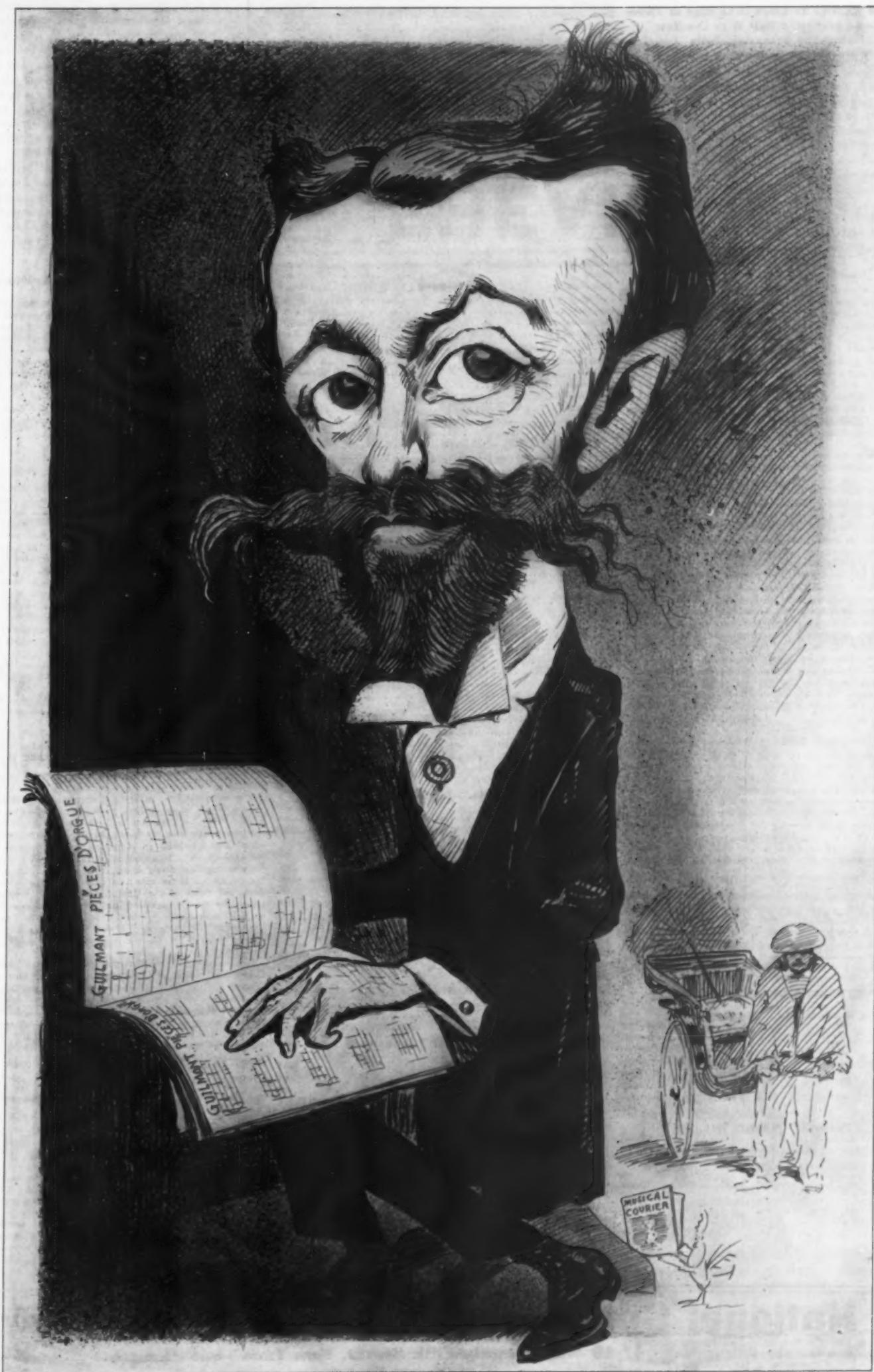
The soloist of the afternoon was Kirkby Lunn. She was at her best in the Elgar "Sea Songs," particularly admirable being her delivery of the "Sabbath Morning at Sea" and "Where the Corals Lie." Her voice is of rare richness and fullness. She sings with taste, understanding and authority, and her delivery of the Gluck aria had much of interpretative poise as well as tonal opulence to commend it.—Chicago Tribune.

Byrne-Ivy Engagements.

Mrs. Byrne-Ivy, the contralto, will sing at the next musical of the Rubinstein Club, February 10, at the Waldorf-Astoria. Before leaving New York for a recital tour, January 28, Mrs. Ivy sang at a musicale Friday evening, January 26, and at another musicale Saturday afternoon, January 27. Yesterday (Tuesday) she sang at a large musicale in Albany.



HENRY B. PASMORE.



IN THE PUBLIC EAR

AN OVATION TO RUDOLPH GANZ.

Pianist Wins a Musical Triumph in Chicago at Theodore Thomas Orchestra Hall With the New York Symphony Orchestra, Felix Weingartner, Conductor.

(Chicago Tribune, W. L. Hubbard, Musical Editor.)
A triumph was scored by Rudolph Ganz, the pianist, who was the soloist at the New York Symphony Orchestra concert. He played the Liszt E flat concerto with such a superb sweep, technical brilliancy, and splendid musicianship that a performance long to be remembered was the result. The audience and orchestra united in giving the young artist an ovation, and Mr. Weingartner himself finally insisted upon Mr. Ganz returning to the piano and repeating the last section of the concerto. It was a notable performance of the difficult, tricky work—one which displayed Mr. Ganz's abilities in more brilliant light than anything he has yet done here. And he has done much of high worth.

Other press notices commanding Mr. Ganz were:

The soloist of the afternoon was Rudolph Ganz, who was heard in Liszt's E flat major concerto for piano and orchestra. He achieved a success which rivaled that of Weingartner himself, being recalled some seven or eight times, and finally being obliged to repeat a portion of the work. It was a success in every way deserved, for the concerto assumed truly symphonic proportions, which is all the more praiseworthy because Mr. Ganz was obliged to play without rehearsal. Pianist and conductor seemed, however, to mutually inspire each other, and the performance was not only faultless, but filled with those qualities of temperament, emotion and enthusiasm, which, combined with superlative technical attainments and sterling musicianship, distinguished Mr. Ganz among his colleagues.—Chicago Inter-Ocean, Glenn Dillard Gunn, Musical Editor.

Rudolph Ganz was the soloist. He played the E flat concerto of Liszt, and under conditions which made his remarkable performance an achievement of the first magnitude. Not only did Mr. Ganz play the concerto without rehearsal, but it was the first time he ever played the work with an orchestra or in public. The interpretation of this difficult and exacting work, with its constantly varying tempos and rhythms, was one which places Mr. Ganz unquestionably among the few great pianists of the world. He gave all the depths, the poetic feeling and warmth of color, with which the composition is so richly endowed, a consistent and artistically beautiful exposition. His playing was, in addition to this, technically brilliant and flawless. Both Mr. Weingartner and Mr. Ganz showed their absolute command over their resources in a most marvelous way—there was not an instance throughout the performance when there was the least disagreement between soloist and orchestra, or the least hesitation in assertive declamatory power in the great climaxes of the work. It was, to all intents and purposes, the expression of the thoughts of one mind. In response to an insistent encore, Mr. Ganz repeated part of the last movement of the concerto, and it was refreshing the two artists as they came to the front of the stage, "in honor preferring one another" with true brotherly feeling.—Chicago Evening Post (Walton Perkins, Musical Editor), January 22, 1906.

Mr. Ganz gave a notably brilliant performance of the Liszt E flat concerto, playing with an absolute command which left him free to deal with the larger problem of technic, to accentuate its poetic episodes and give full swing to its pulsating rhythms. Considering that the concerto was played without rehearsal, it was a feat and met with unstinted applause by the orchestra and the audience, in which Mr. Weingartner joined, the leader finally leading the soloist back for an encore. The first appearance of Felix Weingartner in Chicago resolved itself into an ovation with an abundance of honors, both for the conductor and for Rudolph Ganz.—Chicago Daily News (A. C. Wilkie, Musical Editor), January 22, 1906.

A concert that will go down in musical annals as one of the events in musical history took place in Orchestra Hall, when Felix Weingartner conducted the New York Symphony Orchestra and Rudolph Ganz, as soloist, played the E flat Liszt concerto. Mr. Ganz's performance was in every respect brilliant, and everything possible that the composition demands was accomplished by this young artist.—Chicago Journal, January 22.

THE FORTNIGHT'S OPERA REPORTORY.

"La Sonnambula," January 17.

Amina Sembrich
Lisa Jomelli
Teresa Bauermeister
Elvino Caruso
Il Conte Rodolfo Plançon
Alesio Begue
Un Notaro Paroli
Conductor Vigna

"Parsifal," January 18.

Kundry Fremstad
Parsifal Burgstaller
Amfortas Van Rooy
Gurnemanz Blasius
Klingsor Goritz
Titurel Kühnemann
First Esquire Moran
Second Esquire Braendle
Third Esquire Reiss
Fourth Esquire Alberti
First Knight of the Grail Mayer
Second Knight of the Grail Mühlmann
A Voice Jacoby
Conductor Hertz

"Trovatore," January 19.

Leonora	Noldi
Azucena	Homer
Inez	Bauermeister
Manrico	Knote
Il Conte di Luna	Campanari
Ferrando	Journet
Conductor	Franko

"Lucia," January 20 (Matinee).

Edgardo	Caruso
Lucia	Sembrich
Alisa	Bauermeister
Ashton	Parvis
Raimondo	Journet
Arturo	Bars
Normane	Paroli
Conductor	Vigna

"Bohème," January 20.

Mimi	Abbott
Rodolfo	Dippel
Musetta	Alten
Marcello	Scotti
Colline	Journet
Schamard	Parvis
Benoit	Dufrière
Alcindoro	Rossi
Parpignol	Paroli
Sergeant	Foglia
Doganiere	Fanelli
Conductor	Vigna

"Tannhäuser," January 22.

Tannhäuser	Knote
Venus	Fremstad
Elisabeth	Eames
Wolfram	Goritz
Shepherd	Alten
Landgrave	Blass
Walther	Mühlmann
Biterolf	Hertz
Heinrich	Mühlmann
Reinmar	Bayer
Conductor	Franke

"Tristan and Isolde," January 24.

Isolde	Nordica
Tristan	Burgstaller
Brangäne	Homes
Kurwenal	Van Rooy
King Marke	Blass
Melot	Mühlmann
Shepherd	Reiss
Conductor	Hertz

"Parsifal," January 25.

Kundry	Fremstad
Parsifal	Dippel
Amfortas	Van Rooy
Gurnemanz	Blass
Klingsor	Goritz
Titurel	Journet
First Esquire	Moran
Second Esquire	Braendle
Third Esquire	Reiss
Fourth Esquire	Alberti
First Knight of the Grail	Mühlmann
Second Knight of the Grail	Jacoby
A Voice	Hertz
Conductor	

"Aida," January 26.

Aida	Kanes
Amneris	Homer
Una Sacerdotessa	Lawrence
Radames	Caruso
Amonasro	Companari
Ramfis	Plançon
Il Re	Mühlmann
Un Messaggiero	Paroli
Conductor	Vigna

"Don Giovanni," January 27 (Matinee).

Donna Anna	Nordica
Donna Elvira	Jomelli
Zerlina	Sembrich
Don Giovanni	Scotti
Don Ottavio	Dippel
Leporello	Journet
Masetto	Rossi
Il Commendatore	Mühlmann
Conductor	Franke

"Queen of Sheba," January 27.

Queen of Sheba	Walker
Sulamith	Rappold
Astaroth	Alten
Assad	Knote
King Solomon	Goritz
High Priest	Blass
Baal Hanan	Mühlmann
Voice of Temple Guardian	Bayer
Conductor	Hertz

"Faust," January 29.

Faust	Caruso
Marguerite	Eames
Mephisto	Plançon
Siebel	Jacoby
Martha	Bauermeister
Valentine	Scotti
Wagner	Begué
Conductor	Franko
Chorus	There was none.

OTIE CHEW IN TORONTO.

Otie Chew, the famous young English violinist, is touring the country, together with her accompanist, M. Lauweryns (who was especially imported from Belgium for this tour), and her manager, Mary L. Webb. Miss Chew has filled many engagements in Canada and the United States and has everywhere met with rousing success, as her press criticisms bear witness. She played with the Chicago Orchestra at one of its out of town concerts and also appeared with the Montreal Philharmonic Orchestra and later gave recitals in Toronto, Ottawa, Detroit and other leading cities.

Miss Chew's winning personality and her splendid art have been recognized wherever she played and the enthusiasm of the critics was only equaled by the applause of her audiences. Appended are a few of the most recent complimentary notices published about Miss Chew. They are all taken from the leading Toronto papers and were printed after her concerts there:

Toronto Globe, January 9, 1906.

Otie Chew made her debut here last night at the Association Hall in a recital in which she provided the whole program. She has a fine technic and brings from her instrument a singing tone of individual charm which showed to advantage last night. She plays with an absence of tricks or affectation, which is refreshing in these days when solo violinists appear so anxious to make points with the public. She played the second movement of the Grieg sonata with a softness and grace of lyrical expression that specially appealed to hearers of refined taste. Deftness of execution, both of the bow and the left hand, was displayed in the Bach sonata in E major, the finale to the Mendelssohn concerto, and the introduction and "Rondo Capriccioso" of Saint-Saëns.

Toronto Star, January 9, 1906.

Of those who understand and appreciate the musical art, many were present at the violin recital of Otie Chew, in Association Hall last night. Miss Chew has achieved technic and bow dexterity, yet is not bound to the chariot wheels of technic.

The opening sonata was a remarkable musical reflex of the inspiration of Grieg, its Norwegian composer. The harmony brought out by Miss Chew was most bold and characteristically rugged, and characterized by depth and dramatic utterance, which seemed to be the mutterings, the unquiet and the voices of the Norwegian Fiord.

The concerto in E minor of Mendelssohn was most spontaneous. Miss Chew displayed wonderful flexibility of wrist and forearm movement in bowing the difficult music lace of the allegro molto vivace. The violin solo sonata was excellent, and a clever exhibition of bowing. The menuet of Mozart was replete with melody, and pleased the assemblage greatly.

The final selection, "Introduction and Rondo Capriccioso" of Saint-Saëns, was a chiseled piece of perfection and drew forth much applause.

Georges Lauweryns, who accompanied the violinist on the piano, furnished music quite in keeping with that of the artist of the evening.

Toronto Saturday Night, January 13, 1906.

After hearing Otie Chew, the English violinist, play an exacting program on Monday night in Association Hall, one is at a complete loss to understand the shabby and unjust manner in which she was treated by the press of New York, on the occasion of her debut in that city. The audience that greeted the soloist here were evidently critically won by her power as an artist. Miss Chew revealed ample technic, an attractive tone, a responsive and poetic temperament and a legitimate interpretation, with a range of delicate nuances that one rarely hears from a male violinist. Miss Chew has, in fact, a remarkable tone color in soft passages. In the andante and finale of the Mendelssohn concerto she had a grateful vehicle for the revelation of her powers. The slow movement was rendered with simple but earnest feeling, and the finale was a brilliant effort of virtuosity. Miss Chew subsequently gave a convincing example of flexible and well poised bowing, and precise fingering in the Bach sonata.

Her rendering of her final number, the "Introduction and Rondo Capriccioso" of Saint-Saëns, was, perhaps, a little too fine and delicate for the taste of people who have heard Ysaye and other great male soloists play it, but Miss Chew's presentation gave it a new and strange charm. The three smaller numbers which Miss Chew gave after the Bach work were all delightfully performed. Her associate at the piano was Georges Lauweryns, who performed his part of the Grieg sonata with much distinction of style and also played the accompaniment with judgment.

The World, Toronto, Canada, January 9, 1906.

Miss Otie Chew's violin recital at Association Hall last night, was not well attended as the excellence of the program deserved. The hall, however, was well filled, and the appreciation of the audience was manifested in frequent encores, which were responded to.

The opening number was Grieg's C minor sonata, for violin and piano, in which she was ably assisted by Georges Lauweryns, who gave good satisfaction during the evening as accompanist.

The other numbers on the program were Mendelssohn's concerto, op. 64; Bach's E major sonata, Mozart's menuet, Schubert's "L'abeille" and a brilliant concluding number, Saint-Saëns' "Introduction and Rondo Capriccioso." In each the soloist displayed remarkable ability in interpreting difficult works, with graceful and effective bowing and beautiful tone quality.

The National Conservatory of Music of America

Founded by MRS. JEANNETTE M. THURBER. 47-49 West Twenty-Fifth Street, New York Chartered in 1891 by Special Act of Congress

Artistic Faculty: RAFAEL JOSEPPY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUPRICHÉ, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH AND OTHERS.

WRITE FOR PARTICULARS.

THE PRESS AND JOSEF LHEVINNE



NEW YORK STAATS-ZEITUNG

January 28, 1906

Lhevinne proved himself a pianist possessed of powerful, agile and well schooled fingers, and resulting bravura. * * * He made a good impression and the opinion is justified that he is poised also as a musician.

NEW YORK HERALD

January, 28, 1906

He played like a well balanced artist.

NEW YORK PRESS

January 28, 1906

Lhevinne's technic is exceedingly brilliant, particularly in octave passages. He has a fine, massive touch; his command of dynamics is admirable; his musical taste is good, and temperament is there in plenty. So enthusiastically was the young pianist received that he played two encores—Chopin's étude in B minor, with its torrential octaves, and a nocturne for the left hand alone.

NEW YORK SUN

January 28, 1906

Mr. Lhevinne made a distinctly favorable impression, in spite of the fact that he had his piano regulated to a degree of brilliancy incompatible with the highest beauty of tone color. But Mr. Lhevinne is an artist. His technic is admirably developed. He can play rapidly, powerfully, clearly and with a wide range of dynamics. Furthermore he can make the instrument sing, as he proved in the second movement. He will probably be heard to better advantage when he plays better music.

NEW YORK TRIBUNE

January 29, 1906

Mr. Lhevinne is a pupil of Wassily Safonoff, who did him the honor at this concert of conducting the orchestral accompaniment to Rubinstein's concerto in E flat. The composition has not habilitated itself upon American programs, nor is it likely that it ever will. Mr. d'Albert played it at one of his concerts on his first visit to America, in December, 1889. Walter Damrosch conducting the orchestra; but it does not seem to have had a performance after that until last Saturday night. It contains a great deal of piano bravura, and bristles with difficulties, but its musical contents are shallow, and there are evidences in it of that lack of self criticism which was Rubinstein's besetting ar-

tistic sin. It was plain that Mr. Lhevinne has made it his battle horse. He played it with great brilliancy, yet with a dignified and intelligent purpose, and in the slow movement with all possible appreciation of its possibilities in the way of poetical expression. Here his large singing tone made a deeper impression than did the dash of his bravura in the first movement, and first awakened the instructed among his listeners to a consciousness of the fact that they were in the presence of a pianist who was not only a virtuoso, with an amazing skill in octave playing especially, but also something more. When he had done with the concerto his conquest of the audience was complete, and he was twice called on to supplement the set piece with solos. He played a Chopin study and a nocturne for the left hand alone by Scriabine. We shall desire the better acquaintance of Mr. Lhevinne.

NEW YORK TIMES

January 28, 1906

The young pianist chose for his introduction to this public a work which gave him admirable scope for demonstrating a high degree of proficiency in the technical side of his art, and he did not fail to take advantage of the opportunity. What he can do with compositions which call for deeper poetical and musical insight remains to be shown. Last night's concert revealed only virtuosity of a high order.

Both Mr. Safonoff and Mr. Lhevinne were received with enthusiasm on their entrance, and after the Rubinstein concerto the pianist was insistently recalled. He responded with a Chopin étude, followed by a nocturne, composed by Scriabine, another pupil of Safonoff, who, being paralyzed in the right hand, has written some charming piano music which is played with the left hand only.

NEW YORK TELEGRAM

January 29, 1906

An interesting feature of the performance was the first appearance in America of Josef Lhevinne, of Moscow, as pianist, who made an exceedingly good impression. His powerful interpretation of Rubinstein's fifth concerto met with the genuine approval of the big audience and they rose to their feet in giving him an ovation.

It was remarked that the new artist had no particular mannerisms, either in dress or his playing, all of which aided in producing a good effect on those who listened to him.

It was the consensus of opinion that the man is a genuine artist, and the opportunity to hear him again in a more varied program is looked forward to by music loving folk.

NEW YORK GLOBE

January 29, 1906

After this symphony Josef Lhevinne, of Moscow, made his first appearance here, playing Rubinstein's fifth piano concerto, which Mr. Safonoff, his former teacher, conducted. Mr. Lhevinne displayed a solid and brilliant technic, and easily met the complicated difficulties of the concerto. He had an admirable legato, too, for the cantilena passages. Both he and Mr. Safonoff spared no effort to make the music telling.

NEW YORK EVENING POST

January 29, 1906

The great event of the concert (which was heard by a large audience) was, nevertheless, the middle number, Rubinstein's fifth concerto. Not that this concerto is one of the great Russian pianist's masterworks; it lacks his usual rich, melodic vein. But the performance, under the magnetic direction of Mr. Safonoff, was one to remember a long time. It brought forward Mr. Safonoff's pupil, Josef Lhevinne, who won an immediate and a really sensational success; it culminated in a number of recalls, compelling the addition of two extra pieces by Chopin and Scriabine. What's in a name? An attempt has been made lately to introduce a new Rubinstein to local audiences; but the real Rubinstein II is Mr. Lhevinne. He has the great Anton's technic, his dash, his bravura, his brilliancy, and a good deal of his leonine power. He can make the piano sing, too, as he showed in the slow movement. He seems to be a musician of the first rank, and his recitals will be looked forward to eagerly.

NEW YORK MAIL

January 29, 1906

Mr. Lhevinne's playing was especially the signal for applause, and the newcomer was forced to add two extra numbers to his allotted task.

It was an uncommonly good impression that Mr. Lhevinne made. Rubinstein's fifth concerto, which is seldom heard here, gave him more opportunity for digital display than to show subtler musical qualities, but the second movement disclosed his mastery of cantilena, his thorough control of tone color, his clear, decided masculine, yet appreciative, touch.

Strength and dexterity the newcomer has in abundance; his playing is brilliant in the best sense, without being shallow or insincere. In short, Mr. Lhevinne must be ranked as a pianist of fine attainments and he will be heard again with pleasure.

Mr. Safonoff's conducting of the Rubinstein accompaniment was that of a master hand, and Mr. Altschuler, in the Mozart and Tschaikowsky symphonies, showed again his genuine talent for leadership.

GEORG FERGUSON, SINGING MASTER IN BERLIN.

Among the names of those Anglo-Saxons who have successfully invaded Berlin musical circles, and thus set their ensigns within the very citadel of aggressive criticism, that of Georg Ferguson, concert baritone and vocal instructor, is perhaps the most conspicuous. Beginning his work here unaffectedly, without blare of trumpet or shout of crier, Mr. Ferguson has steadily forged ahead until he has won from a public unsympathetic to him by virtue of sheer racial difference such wide and genuine recognition as has been awarded scarcely any other English teacher. The dourer critics have meted out rich praise alike to the superb training and employment of his own voice, and to the efficient polishing and shaping processes by which he makes of his pupils finished artists. It is no small matter to gain even a foothold in the German musical circles of Berlin—and that Mr. Ferguson has not only won such a footing, but has swiftly advanced to the very top of his profession, is the outward and material indication of the musicianship and conscientious work which have given his efforts their efficiency. He is now ranked among those artists to whom the most conservative papers allude as "having sung excellently, as always"; his pupils have a recognized standing among their confrères; and in fact, Mr. Ferguson has become one of the musical "pillars" of the German capital. These results, rapid, thorough and significant, are, after all, not at all surprising, for they have been fairly won by Mr. Ferguson's ingrained talent, his unconquerable persistence, and by his power of broadening, deepening and intensifying the technical and artistic capabilities of his pupils to a remarkable degree.

To a man of less versatile gifts and less varied training than Mr. Ferguson such a career would have been practically impossible. He, however, had enjoyed the particular advantage of becoming a specialist in every general branch of vocal instruction. Having undergone especial training in the pure Italian methods, he was enabled to give his pupils a coloratura technic and a liquidity of tone such as is not often seen in students of the German school. On the other hand, his penetrating insight into the dramatic scope of the German Lied, and his thorough study of that branch of musical literature empowered him to teach interpretation of the classics—Schubert, Schumann and Brahms—as well as of the moody modern songs of Wolf and Loewe, in a way that teachers of bel canto almost never effect. Moreover, to complete this trilogy of powers, Mr. Ferguson's dramatic training had been of a practical nature, which has greatly helped him in his teaching of opera roles. Mr. Ferguson has sung with marked success at Covent Garden. While thus engaged the press particularly commended him for his power of infusing meaning into "difficult parts"—for putting force into music, of itself weak and without idea, by the pure dramatic vigor of his expression. No wonder, then, that he has been able in high degree to transfer to his pupils such varied styles as those of the Italian, the German and the operatic schools.

Detailed exposition of Mr. Ferguson's methods, however, is not necessary when he can adduce such a long list of prominent vocalists, who, after their studies with him, have met with signal and striking success. He numbers among his classes of former years Max Anton, tenor, for the past year at the Dortmund Opera, and now engaged for a period of five years as one of the leading tenors at the Dresden Royal Opera; Fräulein Cordes, dramatic soprano, who has also made a big success at the Dortmund Opera; Kirk Towns, the well known baritone, formerly attached to the faculty of the Chicago Musical College; George Reed, the dramatic tenor; Margaret McIntyre; Elizabeth Clark Sleight, the successful New York vocal teacher, who for three consecutive years has made the transatlantic trip on purpose to study with Ferguson during the summer; Hannah Butler, the well known coloratura soprano, and Lawrence Atkinson, the English baritone, whose Lieder recitals in Manchester have won warm praise from the excellent journals of that town.

Worthy of especial mention in this line is Esther Palisser, the eminent operatic star, who in one way owes more to Mr. Ferguson than does any other of his pupils. As readers of THE MUSICAL COURIER are well aware, Miss Palisser, has been one of the prime favorites in Covent Garden opera, and in fact throughout all England. Prac-

tical loss of her voice, however, compelled her for three full years to disappear from public life. Determined not to relinquish the laurels to hardly won, Miss Palisser came to Berlin and continued her vocal studies with the subject of this sketch, Georg Ferguson. In a short time her voice was completely restored, and Miss Palisser was enabled to take up the brilliant career which had been so sadly arrested. During her stay in Berlin last year she made a highly successful appearance in Meyerbeer's "The Africans," and she is at present singing with her former success in the scene of her previous victories, Covent Garden.

As illustrations of the esteem in which Mr. Ferguson's personal concert work is held, notices of his singing at Berlin and Leipsic are herewith reproduced:

Georg Ferguson interested me chiefly with his fine rendering of old songs by Lully, Falconieri and Caccini. He seems to have been trained especially for bel canto pieces of this kind.—*Neue Zeitschrift für Musik*, Leipsic, October 11, 1905.

Georg Ferguson was listened to by an approving audience. His clean style of singing and his pleasing voice were in splendid evidence, and were intensified in their good effect by a warmth of expression which was carefully adapted to the different songs. The delivery of all his numbers brought pleasure to his hearers.—*Reichsanzeiger*, October 11, 1905.

Georg Ferguson delighted his listeners with his fine baritone and his unemotional delivery.—*Der Reichsbote*, October 7, 1905.

Georg Ferguson is a singer who always will claim attention by the noble style of his delivery, and the tasteful choice of his program.—*Berliner Morgenpost*, October 5, 1905.

Georg Ferguson, the English baritone, had great success. He knows how to arrange an interesting program, and he uses his beautiful voice as skillfully in the service of the German as of the foreign literature. His pronunciation has little that is disturbing, and his technic and breathing are well nigh faultless.—*Signale*, Leipzig, October 11, 1905.

Georg Ferguson gave an interesting program in Beethoven Hall. The singer's beautiful voice and style of delivery are well known in Berlin.—*Berliner Volkszeitung*, October 8, 1905.

The beauty of Mr. Ferguson's voice was again in evidence.—*Vossische Zeitung*, October 8, 1905.

Georg Ferguson gave a well attended song recital in Beethoven Hall. His style of singing is well known.—*Lokal-Anzeiger*, October 5, 1905.

Georg Ferguson's song recital ran the usual honorable course. Greeted joyfully by a loyal following, Mr. Ferguson again displayed the excellencies of his far famed art of singing. * * * He strives for that effective gradation of warmth which bestows upon a small and featureless song worth and significance.—*Allgemeine Musik-Zeitung*, October 13, 1905.

Appended are also a few notices of Mr. Ferguson's concert and opera singing, in London, Great Britain, and America:

Mr. Ferguson was in splendid form. He knows the "art that conceals art," and his singing of the prologue from "Pagliacci" (Leoncavallo's), was of the finest and most subtle conception.—*Musical Courier*, October 28, 1897.

Mr. Ferguson was a capital Toreador.—*London Morning Post*, October 8, 1897.

G. W. Ferguson acquitted himself very well indeed in the trying part of Valentine.—*The Stage*, London, October 7, 1897.

Georg Ferguson's Telramund was a bold and picturesque assumption; he sang remarkably well.—*The Sportsman*, October 9, 1897.

* * * And we have seldom heard a better and more intelligible rendering of the difficult and often mangled "Queen Mab" ditty.—Georg Ferguson as Mercutio, in "Romeo and Juliet," The Stage, London, October 14, 1897.

A singer of considerable power, whom we had not heard before, was Georg Ferguson, who has a well trained baritone voice and an expressive style. His first contribution—the prologue from "Pagliacci"—was very well chosen, exhibiting as it did the resource and discretion of the singer in fiery declamation.—*Manchester Guardian*, December 10, 1897.

Georg Ferguson is a magnificent singer and he enjoyed a great reception. His rendering of the prologue to "I Pagliacci" combined sweetness, expression and dramatic fire. The same quality of sympathetic expression marked his singing of Sullivan's "Thou'rt Passing Hence."—*Liverpool Daily Post*, December 10, 1897.

In Georg Ferguson the audience was introduced to a baritone of admirable parts. His voice is rich and full; he has the true dramatic instinct, as his reading to the introduction of "Pagliacci" proved. His sound method strongly commended itself to his hearers. He was warmly recalled after both appearances.—*Scotsman*, Edinburgh, December 13, 1897.

Mr. Ferguson came as a perfect surprise. True, much had been expected of him, and he did not belie these expectations. In Leon-

cavalo's clever prologue, the "Gay Gitana" (Hariss), and in Sullivan's "Thou'rt Passing Hence" he was well nigh perfect. His rich baritone voice, clear and ringing, in its upper reaches, proved his ability to interpret the best music with wonderful power. As an encore Mr. Ferguson gave with touching tenderness a pretty song, "To Mary," by Maude Valerie White.—*Aberdeen Daily Free Press*, December 14, 1897.

Honoré, shortly after his entrance, has an excellent bass solo of some length—"Mein Vaterhaus"—which is well placed for baritone, and which was artistically sung by Mr. Ferguson. His resonant voice was advantageously displayed in this number. Throughout the opera Mr. Ferguson's work was highly artistic.—*New York Times*, January 20, 1896.

Mr. Ferguson's baritone voice was notably rich and sweet, and he proved himself an artist in phrasing, modulating, and general execution. The dainty aria from Massenet's "Herodiade" was given with charming expression, and the contrasting group of Cavalier tunes, which brought out the robust quality of his tone, was sung in a style that awakened the audience to hearty applause. His whole performance was very enjoyable.—*Boston Daily Globe*, April 9.

VERMOREL, VIOLINIST OF CALVÉ TOUR.

Jeanette K. Vermorel, the young violinist of the Calvē Concert Company, is one of the most successful members of that organization. A few of her press notices, taken at random, follow:

Miss Vermorel is a young violinist who has good technical command of her instrument, plays with expression and taste, and merited the favor with which she was received.—*The Chicago Tribune*.

Mlle. Vermorel, the violinist, intensified the favorable impression already made by her charming personality and artistic playing. Her selections were all familiar, but this did not detract from their interest or charm. Godard's berceuse was exquisitely played, and its tender daintiness seems especially suited to Mlle. Vermorel's young powers. Her other numbers were Vieuxtemps' ballad and polonaise, Sarasate's "Les Adieux," and a gavotte of D'Ambrosia's, the latter played as an encore.—*The Minneapolis Tribune*.

Mlle. Jeanette Vermorel drew such beautiful, resonant tones that she proved herself an artist. Her melodious inclination and purity of melody surpasses that of her technical skill. Her stops and double stops were real violin virtuosi. She is partial to melody.—*The Salt Lake Tribune*.

Mlle. Jeanette Vermorel used the violin as Madame Calvē did the voice, with wide range and excellent technical and emotional effect.—*The Salt Lake Herald*.

Miss Vermorel, the violinist, is a painstaking and precise player who lacks only the spontaneity that comes with absolute confidence, to make her a player of exceedingly interesting accomplishments. She gets a fine tone and interprets with good taste. Her most ambitious number was Sarasate's "Zigeunerweisen," which was followed by her own arrangement of an old German song, "How Can I Leave Thee," in which the double stops were beautifully executed. Other numbers included two compositions by Dombroso.—*The Kansas City Times*.

After this first number, Mlle. Vermorel appeared with her violin, rendering a selection of exquisite melody. The performance of the mademoiselle upon her eloquent instrument were, perhaps, never surpassed before a Clinton audience, and her numbers were thoroughly enjoyed.—*The Clinton Daily Herald*.

Mlle. Vermorel's violin numbers were rendered faultlessly, but it was not until the encore after her first solo, when she played "How Can I Leave Thee," did she become aware of the position she had won in the hearts of Canton people.—*The Canton Morning News*, Canton, Ohio.

Mlle. Vermorel's brilliant technic and execution in the Sarasate number, and her good musical taste were well displayed in d'Ambrosia's "Canzonetta."—*The Vancouver News-Advertiser*.

Reisenauer in Washington.

"The audience, largely of musicians, assembled yesterday afternoon to listen to Alfred Reisenauer," said the *Washington Star*, commenting upon the pianist's appearance in the capital city. "Reisenauer gave a recital last year which greatly pleased his audience."

And those who had a second hearing yesterday were delighted with his work. He is an artist without mannerisms, but plays in one honest, straightforward manner, with a scholarly interpretation and a technical skill of the highest order. He obtains a beautiful singing tone from his instrument, possesses a beautiful pianissimo effect and has a touch of great delicacy and beauty. Each of his numbers was loudly applauded and he was compelled to respond to two encores. He has the happy faculty of subordinating the accompaniment to the theme, bringing out the latter distinctly, and altogether his work is a model for young pianists to study. A large number of students were present yesterday afternoon and followed him with great interest. His program was as follows: Schubert's "Wanderer," Fantasia, in C major; Chopin's sonata in B minor, Beethoven's polonaise in C major, Mendelssohn's "Frühlingsgeld" and "Spinnertied," Chopin's berceuse in D flat major and "Grand Valse Brillant," in E flat major, and two Paganini etudes, G minor and "La Campanella," in G sharp minor, by Liszt.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Jackson, Mich.—St. Ambrose Club members were entertained at their last meeting by Harriett Lathrop, Mrs. Walter A. Bennett, Mrs. R. H. Cross, Miss Scotford, Mrs. Charles Myers, Edith Highby, Mrs. A. G. Walker and Mrs. Josephine Gibbs.

Wheeling, W. Va.—An excellent concert under the direction of James Stephen Martin was presented at the Woman's Musical Club January meeting and was largely attended. Solo, quartet and chorus numbers representing the German, French, Dutch, Swedish, Italian and American schools of music enlisted the services of Elsie Fisher, Nell Gilchrist, Laura Hopkins, Hulda Schwalb, Eva Egerts, Mrs. Clarence Echols, Mayme Morgan, Carrie Brandfass, Mrs. William E. Weisse, Jeanette Burt, Theresa M. Philips and Gertrude McConaughay.

Louisville, Ky.—The Musical Club held its annual election for board of directors recently, and chose the following to serve for the ensuing year: Karl Schmidt, T. E. Basham, W. N. Little, Peter J. Schlicht, Thomas F. Gordon, Fred Brinke, Theodore Weissberger, E. J. Scheerer and H. W. Heazlitt, who will elect the executive officers and musical director. After the election a musicale was held, in which Mr. Schmidt, Louise Wilkins, Mrs. Dobbs and Mrs. E. Korb took part.

Plainfield, N. J.—Pupils of Miss Palmer gave a piano recital recently at the Hartridge School. The players were Ellen Burke, Esty Foster, May Rivers, Alice Ross, Alma McCormick, Edith Foster, Miriam Rowe, Virginia Fox and Arthur Wills.

Seymour, Ind.—Ida McDuff's pupils united in a successful concert some time ago at the Baptist Church for the benefit of the B. Y. P. U.

Fort Wayne, Ind.—Margaret Huestis, a pupil of the European School of Music, opened the recital given under the auspices of the school at the Anthony Wayne Club. Others who contributed to the program included Corinne Strass, Marie Spiegel, Mrs. D. F. Urbahns, Miss McClure, Ida Schnee, Mrs. Lew Ulrey, Ida Jones, Emma Burode, Miss Schust and Mrs. V. M. Hatfield.

Grand Rapids, Mich.—Zoe Coleman, a pupil of Emma Loomis, gave a successful piano recital at the St. Cecilia Club. Miss Coleman had the assistance of her sister, Clara Coleman, a young violinist.

Dubuque, Ia.—A large company of music lovers attended the concert at Westminster Church, given by the quartet choir of the church, assisted by other resident artists. Those engaged on the program were Miss Bayless, Miss Rosemire, Miss Stuber, Paul Walz, Alfred Manger, John R. Jones and Messrs. Lagen and Gibbs.

Richmond, Va.—Viola Diacon's music class played for its friends and relatives at the musicale given at Miss Diacon's studio. The names of those who participated in the program follow: Grace Hill, Elsie McDowell, Alma Francis, Tillie Fickie, Marie Cheatwood, Laura Mills, Gladys McDowell, Edna Peroe, Marie Gary, Margaret Anderson, Nannie Mullan, Ruth McDowell and William Fickie.

Geneva, N. Y.—The new Choral Society, of Geneva, is to be reinforced by singers from Seneca Castle, Clifton Springs, Waterloo and other nearby villages. Professor Jacobsen's first call resulted in a successful meeting at the High School of nearly 200 men and women who could sing.

Indianapolis, Ind.—Theresina Wagner, a member of the Matinee Musicale Club, gave a piano recital at the last meeting and was assisted by Mrs. Charles Shaler, soprano. Miss Wagner played the "Moonlight" sonata by Beethoven and several Chopin and Schumann selections.

Utica, N. Y.—One of the most prosperous and popular musical organizations in the city is the Conservatory Choral Club Girls, which is composed of past and present vocal students at the conservatory, and is now in the second year of its existence. The Conservatory Choral Club Girls, who won the prize in competition with the Cecilians at the recent eisteddfod, were Mrs. George Koehl, Kathleen Lynch, Edna Tuttle, Mrs. George Pritchard, Mrs. Charles Hungerford, Mrs. E. B. Fleck, Mina Ellis, Gertrude Welch, Alice Watson, Gussie Riether, Anna Williams, Agnes Farley, Mary C. Tunbridge, Florence Hinton, Leila Ryan and Mrs. Robert Hughes. E. L. Griffith was the director. The organization started with sixteen charter members,

but now has forty. The officers are: President, Susan Coats; vice president, Irene Coggehall; secretary, Elizabeth Risinger; treasurer Edna Tuttle; directress, Mrs. Robert Hughes. Meetings are held at the conservatory each Tuesday evening. At each meeting lectures are given by Mrs. Hughes on musical history. First came Bach, then Handel and then Haydn. Later Mozart will be taken up. The object of the organization is to give members a practical knowledge of music and to give practice in sight reading of music which will fit them for choir positions and help those who already are in choirs.

Eau Claire, Wis.—The music department of the Eau Claire Woman's Club presented the following program at the January meeting:

Piano Solo, in A flat.....	Chopin
Vocal Solo	Mrs. W. C. Boles.
Piano Solo, Valse, op. 41.....	Chopin
Vocal Solo, Serenade.....	Schubert
Piano Solo, Menuetto (by request).....	Schubert
Piano Solos—	
Etude de Concert.....	Grondahl
Serenade	Grondahl
Vocal Solo, Look in Mine Eyes.....	Iva Caryll
Piano Solos—	
Prelude, C sharp minor.....	G. Rachmaninoff
Berceuse	Ijimsky
Overture, Semiramide	Rossini
First Piano, Mrs. F. H. L. Cotten, Miss Ellis; Second Piano, Mrs. J. C. Culver, Mrs. W. K. Galloway; Violins, Miss Galloway, Miss Miller.	

Piano Solo.....	Mrs. W. J. Starr.
Overture, Semiramide	Rossini
First Piano, Mrs. F. H. L. Cotten, Miss Ellis; Second Piano, Mrs. J. C. Culver, Mrs. W. K. Galloway; Violins, Miss Galloway, Miss Miller.	
Detroit, Mich.	At the last musicale of the Tuesday
Musical Club, at the residence of Mrs. F. K. Stearns, an instrumental quintet was played by Clara Kochler-Heberlein and the Michigan Conservatory Quartet. Grace Wassall's song cycle of Shakespearean music was sung by four of the members.	
Milwaukee, Wis. —A meeting of the Musical Club at the residence of Mrs. C. E. McLennan attracted the full membership to hear "The Daisy Chain" song cycle, which was given by a quartet comprising Mrs. A. E. Mieding, Mrs. Edmund Gram, Messrs. Ryan and Eppenheim. Other numbers were given by Mrs. J. M. Fisk, pianist; Roy Young, violinist; Mrs. Leslie E. Cherry, soprano, and Elizabeth Fink, reader.	
Onida, N. Y. —At the Morning Musical's first January meeting the soloists were Miss Klock, soprano; Miss Ruby, contralto; Miss Hiltz, pianist; Mrs. Green, soprano; Miss Childs, flutist; Miss Richmond, soprano, and Miss Maxon, contralto.	

OTIE CHEW IN DETROIT.

DETROIT, January 27, 1906.

Otie Chew's appearance in Detroit was a signal artistic success, and the delightful artist won the most enthusiastic applause from an audience which she conquered completely. In Grieg's C minor sonata, seconded most ably warm temperament, freedom of interpretation, and splendid by M. Lauwers, a fine pianist. Miss Chew exhibited technical and musical command.

In Mendelssohn's concerto her plastic phrasing, her soulful delivery of the cantilena, and her wealth of tonal and dynamic resource stamped her as an artist of the first rank, and the equal of any violinist ever heard in Detroit. Other numbers that called forth spontaneous enthusiasm and revealed further evidences of Miss Chew's musical versatility were Bach's E major sonata—a memorable performance of that stately classic—Svendsen's "Romance," Schubert's "The Bee," St. Saëns' "Rondo Capriccioso," etc., etc. Altogether the Chew concert was an artistic treat of the highest order.

Signor Nuno En Route.

Señor Nuno, of Buffalo, who has spent more than a year in Mexico, has been in New York for a fortnight, en route to Buffalo. He is the composer of the Mexican National Hymn, and as such has been made much of during his stay in that country. Few men have had as many and varied experiences as Señor Nuno, who, born a Spaniard, became conductor of German and Italian opera during Maretzki's time, then bandmaster general in Mexico during Maximilian's brief reign, and finally orchestral and choral conductor and vocal teacher in Buffalo. He is now in his eighties, but sprightly and active. Many old friends and former pupils were glad to see him again.

NEW ORLEANS.

NEW ORLEANS, La., January 25, 1906.

Mme. Calvé will give a concert at the Grand Opera House on February 9. She will be assisted by M. Bouxman, former basso at the French Opera House here; Berwick Von Norien, tenor; Camille Decreus, pianist; Louis Fleury, flutist, and Jeanette Vermorel, violinist.

The program given by the Cercle Musical, which held its second gathering at the residence of Mrs. Charles Théard on Thursday last, is as follows: Piano duo, "Rhapsodie Hongroise" (Liszt), Mmes. Bouligny; "Chanson des Chérubins" (Massenet), Désirée Roman; "Les Filles du Prophète" (Fauré), Alfred Théard; "Valse de Chamade," Lucie Bouligny; "Visions" (Membrée), Camille Gilbert; "Rigoletto" (Verdi), Henri Viavant; "Waiting," Marcelle Peyrat; "L'Amour Coché" (Guy d'Hardenot), Julia Wogan; "Le Pelerin de St. Juste" (Boieldieu), M. Peyrat; "Plaisir d'Amour" (Martial), A. Théard and members of the Cercle.

Florence Huberwold left last Friday for Baton Rouge to give a song recital. From there Miss Huberwold will go to Atlanta for a concert, after which she will tour a number of Southern cities before returning to her home in New York city.

Jean de Walpine gave a splendid concert on Wednesday at Newcomb Hall. He was assisted by M. Baer, basso cantante of the opera, and Alice Weddel, of the Leipzig Conservatory. The program consisted of the following: "Impatience" (Schubert), "Poor Peter," "The Gondolier" (Schumann); "The Only I Love" (Abt), "Si J'étais Dieu" (Fontenailles), "Farewell" (Franz), and "Celeste Aida" (Verdi)—all sung by Mr. De Walpine in excellent style. Mr. Baer's selections were: "Air de l'Ivresse" (Bizet's "Jolie Fille de Perth"), "Poème de Mai" (Duflos), "Air de Mephisto" (Berlioz's "Damnation of Faust"). Miss Weddel played Scherzo (Brahms), Prelude (Rachmaninoff), and "Legende" (Liszt).

Miss Aida Délery entertained on Wednesday at a musical. Mme. Dupuy-Harrison, the well known teacher, and her pupil, Marcelle Peyrat, sang with much success.

R. Emmet Kennedy has offered his services to the Gretna Church concert, which is an assurance of its success. This brilliant musician has secured also such well known singers as Marie Greff, Marion Mitchell, Mollie Blanchard and Edgar J. Loeb, tenor.

Corinne Mayer deserves half the credit of Bauer's coming here. Miss Mayer was a pupil of the great pianist while in Paris, and united forces with Mark Kaiser in securing a recital here.

The tour of Eugenie Wehrman was brought to a close some weeks ago by the illness of her mother.

Florence Hyde Jenckes, who is always a leader in things musical, regrets that the illness of Fanny Bloomfield Zeiser checks all her plans of having the distinguished pianist here.

The French Opera Company presented "William Tell" and "Le Barbier de Seville," and will soon give "Carmen," "Sigurd" and "Mireille."

The Mozart String Quartet is doing good work at its weekly meetings, which are held at Prof. Henry Wehrman's studio.

Saturday next the Choral Symphony will give its first concert, with Julian Walker as soloist.

HARRY B. LOEB.

Eleanor Marx at Lakewood.

Eleanor Marx was the soprano at a concert at the Lakewood Country Club January 26, winning warmest applause, and the strongly expressed hope that she would come again. The next evening she sang songs (in manuscript) by Eleanor Everest Freer, of Chicago, at the Manuscript Society private meeting.

Baritone Meyn at Art Workers' Club.

Heinrich Meyn gave much pleasure recently to the members of the Art Workers' Club by singing for them. It was a graceful act, and will be long remembered by these students. At the Neighborhood Club evening, at Mr. Eno's house on Fifth avenue, he was also the principal singer.

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ST. LOUIS.

THE ODEON,
St. Louis, January 26, 1906.

Three St. Louis organists—Lucian E. Becker, James Quarles and Carolyn Allen—are giving a series of organ recitals, and the large audiences which fill their churches attest to the increasing taste for organ music. Mr. Becker's program played in St. Peter's Episcopal Church last week presented a wide variety of organ music, and included Mendelssohn's sonata, op. 65, No. 4; "Offertoire and Canon," by Th. Salome; "Marche Nuptial," op. 25, by Alexandre Guilmant; "Serenata," A. D. Turner, and toccata, by Th. Dubois. Mr. Becker is an enthusiastic devotee of organ music and a most conscientious player. The new Becker Conservatory has an organ built in, and this proves a most valuable acquisition for student and teacher. P. G. Anton, our best 'cellist, and who is not heard often enough in concert work, assisted Mr. Becker, and played Max Bruch's "Kol Nidrei," a traditional Hebrew melody and romanza, by Karl Maty.

Last Saturday afternoon James Quarles played a pretentious organ program in the Lindell M. E. Church before a large audience. The concert opened with a sonata in A minor by Felix Borowski, one of the foremost musicians of Chicago. It is dedicated to Alexandre Guilmant and was played by him here at the World's Fair. Mr. Quarles' best work was shown in this sonata, which is so rich in melody, dramatic power, and so varied in many musical forms. The program continued with prelude and fugue in G minor, by Bach; pastoral, by César Franck; canon in B minor, Schumann; grand chorus in D, by Guilmant. Mr. Quarles is one of the best organists and choirmasters in town, and his special services are always largely attended. The organ solos were relieved by Robert Strine, who sang "Pro Pec- catis," from "Stabat Mater," and Tours' "Three Singers." Mr. Quarles' second recital occurs on February 24.

Henneman Hall, on Olive street, held an appreciative audience last night, attracted there by the concert arranged by Alexander Henneman for his niece, Ida Harder, the well known young singer. Miss Harder's well placed contralto voice was heard in numbers of selections, and in a musical comedy, entitled "The Senator Entangled," which was arranged for her by Mr. Henneman and Edwin L. McDowell from the old, familiar recitation of that name, written by James de Mille in the Dodge Club.

The Union Musical Club met this morning in Recital

Hall, and was largely attended by members and invited guests. A mass of palms on the stage made an attractive background for the members, who furnished a very much enjoyed morning with musical themes. Mrs. E. E. Frohman and Rose Pfeiffer played the concerto in B minor by Mendelssohn on two pianos, and were rewarded by hearty applause. Charlotte Lesser presented three vocal solos—"Die Loreley," by Liszt; "Obstination," by Fontainelles, and "Judith," by J. Concone. Mrs. William Hall's accompanying furnished an artistic embellishment to Mrs. Herbert Morris' trio of songs. Mrs. Morris never oversteps the possibilities of her voice, a mistake which a great many singers make. Her group of songs included "The Dew Drop and the Star," by Jessie L. Gaynor; two songs by MacDowell, and "My Bairnie," by Kate Vannah. A great deal of interest centered around the sonata for violin and piano, which was interpreted by Mr. and Mrs. Charles Cale and written by William H. Pommer, who is the chief of music in the St. Louis public schools. The sonata made its initial bow down at the Artists' Guild meeting last week, and was played then by Mr. Schoen and Mr. Pommer. Mr. Pommer has written a number of things, but nothing which speaks for more real enjoyment than his op. 17. Mrs. David Kriegshaber's appearance is always a signal for hearty applause, as she has established herself as one of the best of St. Louis' amateur pianists. Mrs. Kriegshaber played four numbers—"Rhapsody," by Dohnanyi; "Serenade," of Strauss-Pfeiffer; "Japanese Study," by Poldini, and "Eroica," of Liszt. Mrs. Kriegshaber has style, dash, good technic, careful interpretation and great power to aid her in becoming something more than "one of the best" in St. Louis.

Bessie Young, who has made a study of accompanying, and who has been kept busy in and about the studios, leaves for New York this week, to remain until the summer. She goes East professionally, to coach and accompany one of our wealthy St. Louis society girls, who will take up the study of music under favorable New York prestige.

E. R. Kroeger will inaugurate his fourteenth season of piano recitals and lectures at the New Musical Arts Hall on Friday afternoon at 4 o'clock, February 16.

Scotch stories told in song packed Masonic Hall last night with Scotch folks, drawn thither to honor the birthday of Robert Burns. The professional singers engaged for the occasion were Eugenia Getner, Irene Critchfield, Robert Strine and John Gordon, who delighted the large

audience with solos, quartet work, and duets, selected from the musical contributions of bonnie Scotland.

Madame Farish has issued cards for a musicale and reception next Wednesday evening at the home of Hamilton Farish. Madame Farish's large number of pupils from the best families always insure an evening's entertainment recherché in every detail.

Among the many musical events in the near future will be the appearance of the great Bohemian violinist, Kubelik, at the Odeon on February 9, the engagement of Elsa Ruegger with the Morning Choral, the coming of Henri Marteau under the auspices of the Choral Symphony and Bessie Abbott, who will sing for the Apollo Club.

The Kirkwood Choral, under the direction of William John Hall, will give "The Legend of Granada" on the evening of February 9, in Choral Hall, Kirkwood.

The Cook Avenue M. E. Church did a very gracious thing last Thursday night in recognizing the value of its choir, giving them a reception in the church parlors. Tyrol W. Lyon, one of our young organists, has been doing fine work with his singers—Mildred Kellogg, Miss Miller, Mr. Pickett and Mr. Breech—and the music at the Cook avenue church has developed into a Lord's Day reality, which finds few empty pews to preach and sing to.

Katharine Sherwood, who sang at the Alps last summer and who has many friends in St. Louis, is at present in Rome, studying under Frau Bretschneider, and is making fine progress in her musical work. She will remain there until April 1, when she goes to Paris for further instructions and then to London to study with Krancs during the summer.

George A. Bluthardt, organist of the Episcopal church at Webster Grove, played all the accompaniments for the singers at the Scotch concert last night, and proved himself a most finished player along those lines. Mr. Bluthardt is a young man and uses a great deal of intelligence in his work, and is a valuable acquisition to the musical society of St. Louis.

Regarding Madame Samaroff's splendid success in St. Louis, your correspondent refers readers of THE MUSICAL COURIER to the criticisms from the St. Louis daily papers, which will be found on another page of this issue of THE MUSICAL COURIER.

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Lyric Studies (9) for the Pianoforte.....	1.25
A Book of Nine Songs.....	
The Shepherdess. Song for Baritone.....	.60
There's a Woman Like a Dew Drop. Song for Baritone.....	.60
Five Songs to Spring. A Cycle of Song for Medium Voice.....	1.25
O World, be Nobler! Trio for Female Voices.....	.08
Sister, Awake! Trio for Female Voices.....	.15

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AUSTRALIA.

SYDNEY, December 19, 1905.

A former Governor of New South Wales and his wife (the Earl and Countess of Jersey) have returned to visit this State, where they for a time were viceregal representatives before Australia was amalgamated into a commonwealth. To welcome Lady Jersey, who during her husband's term of office was well liked, the public school children gave a great concert in the Town Hall. A thousand fresh young voices were heard in an ode to the gentle guest of the evening, and later sang a work composed by Lady Jersey herself some five years ago.

The occasion served to draw attention once more to the excellent work going forward in the schools controlled by the Department of Public Education, for the singing of the massed choirs evinced high ensemble training. There was accuracy of response to the baton and a pleasing artistic proportion.



The musical training of the children of this continent is largely directed to the passing of the innumerable graded examinations which the colleges of London, reputable and otherwise, have forced upon every one of our towns and cities. These local "tests" are a source of ample revenue to the institution which organizes them, for many thousands of students each year pay entrance fees and are duly examined by a peripatetic professor, who distributes certificates, medals, an occasional scholarship and many diplomas in his wake. Behold, then, the "degree" young ladies from thirteen years to sixty summers blossoming out into graduates' caps and flower colored gowns (the gayer the more valued the college and the degree). Behold them thronging the great halls where their honors are dispersed, and, like swarms of butterflies clustering to the camera, soon to spread broadcast among envious friends photographs of themselves in their academic robes. Behold them full blown teachers in their turn, ready to put a score of emulous youngsters through the same mill.

The exams do little harm and much good, for they induce some study at least, of a good system of technique, and of sound classical works in preference to the oldtime "Silvery Waves" and others of that ilk.



Melbourne was given an opportunity of hearing Spohr's "Last Judgment" recently, for the choir of St. Mary's Caulfield Church combined with members of the Cathedral choir in a very creditable reading of the lowering but always popular music. The soloists were M. and W. Coulson, Dora Bennett, G. Morphet and Horatio Dickson.



John Lemmone, the flutist, who has toured with Patti, Melba, indeed, most of the great coloratura sopranos of modern times, is at present in Sydney and abounding in quaint anecdotes of his twenty years of musical experiences. Fleeting word pictures these. One is of Patti. Lemmone, in a dressing room removed from the platform, was warming his flute, playing a graceful dance. Little birdbright, neat Patti listened, tripped in from her two maids and a half finished toilette, and danced and danced till she dared no longer waste breath and time, while an audience clamored for the concert to begin.

Lemmone is a young man still, and very actively engaged in exploiting the back blocks with a local company. He has made it pay. There are 300 back block towns in New South Wales, ranging from 10,000 to 1,000 inhabitants. Usually the small towns lie in the midst of scattered districts, of which the population ride 10 or 20 miles to hear a good ballad concert.

But Australian provinces are extremely difficult to tour with any degree of financial success. Oftentimes the only medium of travel over 20 miles is a coach or a bullock wagon. The accommodation is poor and the audience uncertain.

CLIO.

Reception to the Playgoers.

A reception to the American Playgoers was given last Sunday evening by the popular president of that club, Amelia Bingham, at her residence, 40 East Thirty-first street. This organization was started during the early part of the winter by a few enthusiastic "playgoers" for the purpose of discussing subjects pertaining to the drama and music. A number of meetings have been held at the Waldorf-Astoria and Hotel Astor. The club has at present a membership of 160, among them names prominent in literature, music and the drama.

Among those present at the reception were Mr. and Mrs. Lloyd Bingham, Mrs. Doré Lyon, Miss

Lyon, Hon. W. S. Logan, Lena Doria Devine, Charles Henry Meltzer, Mrs. Richard Henry Savage, Mr. and Mrs. Gustav Becker, Mrs. Murray Carson, Walter Pulitzer, St. John Brenon, Sydney Rosenfeld, Dr. and Mrs. Leonard Landes, John McLean French, Nella Fontaine Brinckley, Hallett Gilberté, Henry Morton, Louis Wyllie, Meta Illing, Dr. and Mrs. Conrad Meyer, Mrs. John F. Trow, Mr. Abington, Mrs. Joshua Varian, Mrs. Robert Wood Johnson, Adele Ritchie and Sidney Homer.

Strassberger Conservatories of Music.

St. Louis, Mo., January 27, 1906.

Two of the regular pupils' recitals of the Strassberger Conservatories were held Tuesday, January 23, at the South Side Conservatory, and Thursday, January 25, at the North Side Conservatory, under the direction of Director C. Strassberger. The following programs were more of a popular nature and all numbers were given in a manner that showed careful training, especially of the advanced pupils.

The instructors of the pupils are Dr. Robert Goldbeck, Nathan Sacks, C. W. Kern (piano), Sig. G. Parisi (violin), Horace Dibble (vocal) and Grace Sheets (eloquence). Last Thursday's program was:

Piano Duet. Ojos Criottos.....Gottschalk
Rose and Katherine Weber.

Vocal Solos—

Irish Love SongLang
A TragedyThomas

Mrs. Claud Shaver.

Piano Solos—

Petite BoleroRavine

Leila Hughes.

Liebeswalzer

Mary Smith.

Violin Solo, Seventh Concerto, First Tempo

Ch. de Beriot

William Horschman.

Piano Solos—

La FileuseRaff

May Farrington.

Second Mazurka

Fred Wilking.

Recitation, Selected

Gillian Richmond.

Piano Solos—

Angelic ChoirR. Goldbeck

Bertha Nolte.

In the Gondola

Bendel

Irene Stockho.

Vocal Solos—

Little Boy BlueNevin

Nightingale Song

Nevin

Maud Saunders, from Collinsville, Ill.

Piano Solos—

FrühlingsrauschenSinding

Gertrude Ganter.

Romanze, op. 44, No. 1

Rubinstein

Violin Solo, First Scene de Ballet

Ch. de Beriot

Andrew Clark.

Piano Solos—

Le PreludeRachmaninoff

Katherine Weber.

Noyelette, No. 8

Schumann

Lillian Peyton, from Pinckneyville, Ill.

Recitation, Selected

Minnie Hilkenbaumer

Piano Solos—

AliceAscher

The Wanderer

Dora Keller.

Nell Lewis, from Missoula, Mont.

New Play by Cora Maynard.

At the Empire Theatre to-morrow afternoon the first performance of a new four-act play, treating of modern business methods, entitled "The Measure of a Man," by Cora Maynard, will be presented by the American Academy of Dramatic Arts.

MUSIC IN MEXICO.

CITY OF MEXICO, January 23, 1906.

The Mexican Herald has started a subscription to assist the stranded chorus singers of the Tetrazzini Opera Company. All of these unfortunates reside in San Francisco, Cal. The railroads have offered the Americans half rates. The names of the singers are Mrs. G. Napoleoni, Mrs. K. Braidwood, Rose Rankin, Miss M. Scharf, Bessie Kaplan, and Messrs. A. Braidwood, Pezzetti, Comacho, Adler and Kayslan.



C. S. Johnson, formerly organist of the Little Church Around the Corner, New York city, but at present of Pittsburgh, Pa., is visiting the City of Mexico. Last Sunday Mr. Johnson delighted the congregation of Christ Protestant Episcopal Church with an organ recital.



Florizel von Reuter, the boy violinist, with Arthur Newstead, pianist, gave a concert at the Arbeu Theatre last night. Your correspond did not attend, but according to the reports of local papers von Reuter is a wonderful player. His program consisted of eight pieces and he had to repeat every one. The concert was under the management of Wagner & Levien.



"Cavalleria Rusticana," with Rose Chalia and Señor Gil as Santuzza and Turiddu, has been running all the week at the Teatro Principal.



Rosa Chalia, the Italian prima donna, is singing in Spanish comic opera at the Teatro Principal. Her performances include burlesques on "L'Africaine," under the title of "Africana," and "Carmen," entitled "Carmita." For some reason Chalia's contemplated season of grand opera in the City of Mexico did not materialize.



Roberto Marin, a well known Mexican baritone who has been teaching voice here for several years, is to leave soon for Europe to study under some of the leading teachers there. Señor Marin is young and has a future before him.



The Tetrazzini Opera Company has closed for want of patronage. The company had no dramatic soprano and only one tenor. Dado, the basso, and Alberti, the leading baritone, left suddenly for Havana. This weakened the already weak aggregation. Madame Tetrazzini has kindly consented to give a performance to-morrow afternoon for the benefit of the chorus. She will present "Lucia di Lammermoor." The other principals still in the city have also volunteered to appear in the benefit. Among the singers who are here without money are thirteen Americans who came with Tetrazzini from San Francisco.

T. G. WESTON.

Gerard East and South.

Gerard will play in Boston and Baltimore, return engagement, this week. Sunday next the cellist is to be a soloist at the Metropolitan Opera House, New York. During the past ten days Gerard has played in Chicago, Baltimore, and in Washington at the home of Perry Belmont.

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Musical People.

Dallas, Tex.—Pupils of Estelle Roy-Schmitz and Fritz Schmitz united in an excellent concert at Watkins' Music Hall, Wednesday evening, January 10. Those participating in the program included: Leo Coerver, Marjorie Leachman, Louis Charninsky, Helen Coerver, Alma Hammons, Frances Buell, Edith Beilharz, Marguerite Cooke, Nettie Mae Orton, Catherine Bartles, and the Misses Ball, Cockrell, Childress, Buford and Senter.

Davenport, Ia.—Florizel Reuter, the boy violinist, gave a recital at the Burtis which was largely attended by music lovers. He played the Tchaikowsky concerto in D major, Wieniawski's "Carnival Russ," Chopin-Sarasate nocturne, Chopin études and numbers by Paganini, Bazzini and Ernst.

Detroit, Mich.—Agnes Louise Knox, a pianist and teacher from the Ganopol studios, who has been spending the past month attending concerts and opera in New York, has returned to Detroit to resume teaching.

Wheeling, W. Va.—Elizabeth Zane Long's pupils gave a musicale in her studios that reflected credit to their teacher. Minnie Larue, Dorcas Donoway, Ollie Duff, John Cunningham, T. Delbruge, Kathryn Anderson, May Robbins, Norma Donoway, Carrie Krieger, Edna Ramsey, Bessie Moder and Edith Escott were the young singers.

Des Moines, Ia.—Dr. Heft, violinist, played a sonata recital at the Highland Park Conservatory of Music. He was assisted by Frank Nagel, pianist. Dr. Heft's program contained sonatas by Italian, German, French and English composers of the sixteenth and seventeenth centuries.

Danbury, Conn.—Pupils of the Danbury Music School gave their January recital before a large audience. Those taking part were: Rose Connelley, May Dolan, Ethel Todd, Bertha Brennan, Cora Judd, Bertha Parks, Helen Keane, Maud Le Dan, Simon Blake, Isabelle Brush, Paul Wenzel, Ethel Miller, Annie Welsh, Sara Brauneis, Ina Hurd, Elizabeth McLean, Eliza Penney, Mary Decker, Catherine McCarthy, Lena Pike, Edna Haskins, Christine Boyce, Nina Chase, Kittie Barnum, Maud Tweedy, Jeanette Morris, Lottie Davis, Ann L. Alvord, Eunice Morgan and Mary Cowperthwaite.

Detroit, Mich.—Edna May White, Madeline Morse, Florence H. Higginson, with Master Glenn Van Riper and Harry Elliott, pupils of Mabel Leonard-Schorr, of the Michigan Conservatory of Music, gave a recital at Fort Wayne to members of the regiment which has been ordered to the Philippines.

St. Louis, Mo.—A piano recital by Nathan Sacks entertained members of the McCreery School of Violin and Piano last Friday evening. Five Chopin and three Schumann selections and seven miscellaneous numbers showed Mr. Sacks' technic and nice tone production to advantage.

CHARACTER STUDY OF BISPHAM.

David Bispham and the wealthy widow from the West had just met at a "house party" near London. "Since Theodore Thomas died," the hostess was saying, "I suppose Damrosch is considered your best conductor?" And before Bispham could reply the widow from the West answered: "I really don't know, my dear; I never traveled on his car."

This seems characteristic of the treatment we accord to native genius. Ask the average citizen who, in his opinion, is the greatest singer or writer of music, and he stares.

Should it not be a matter of national pride to us that, besides a Rockefeller, we have a MacDowell? And is Dewey's art of war truly of greater value to us than Bispham's art of peace?

Then let it be said here and now, for the first time in America, that the greatest living singer, more, the greatest living virtuoso, of either sex, is David Bispham, Quaker, of Philadelphia. Whoever knows his Wagner will agree that Bispham is today the rarest and most dazzling artist before the public. Wagner's two-fold creative capacity being echoed by Bispham's two-fold reproductive genius. The whole gamut of human intellect and emotion he commands. He is a prodigal of every divine gift pouring out, nightily, untold treasure for an enchanted audience. Fancy, imagination, wit and humor, characterization, re-creation, insight, philosophy passion, emotion and sincerity—all are his. Lacking nothing of the musicianship of a Liszt or a Joachim he differs from them only in his choice of a medium of expression. But he excels them, by virtue of his double capacity as singer and actor. Did Liszt at the

height of his astounding career ever more move an audience than does Bispham? Did Rubinstein's demoniac powers impress his hearers more than Bispham's when he sings the "Pirate Song," or the ballad of "Edward," or "Danny Deever?" Did the serene dignity of Joachim ever more nearly reach the sublime than Bispham's classic mood in Schubert's "Allmacht," or the "Wanderer," or "Am Meer"?

And finally, did ever Liszt's life show a more noble devotion to his art than does Bispham's? What a life! To untold thousands, on two continents, Bispham's art has brought a new joy, consolation and peace. And in the hearts of many a younger musician he has lit a flame that only death can extinguish—the burning ambition to become, like Liszt, like Joachim, like Bispham, a true music missionary, one who in truth, not pretence, carries a gospel of peace and good will, of joy, serenity and good fellowship.

A single instance of his fathomless generosity: Whilst rehearsing many hours daily for his first appearance in opera ("The Basoche," London, 1889), he found time to meet, one morning, a struggling young composer. With him and his songs, Bispham drove around for nearly six hours, from publisher to publisher, singing the songs at every place visited, till he found a publisher willing to pay the young composer for his songs. And this at a period when time and voice were alike invaluable to him. And there are many of these young composers to rise up and call him blessed.

To repeat: David Bispham is the greatest artist, the supremest virtuoso, who gladdens the world to-day.—R. B. VON L., *The Buffalo (N. Y.) Truth*, December 16, 1905.

MONTREAL.

MONTREAL, January 27, 1906.

The Mendelssohn Trio gave its third concert on Monday evening last in the Art Gallery. Miss Taschereau, soprano, was the soloist. The program included Dvorák's "Dumky" Trio, Rubinstein's concerto for violoncello, and Schumann's quintet. The Trio was performed with rhythmic precision and dynamic nuances. The themes of the quintet were delicately outlined and the ensemble was as good as any one could wish. The organization was generously awarded with applause. Mr. Dubois, who is the most accomplished violoncellist we have in the city, played the concerto with flawless intonation and rare musicianship; he, too, was called several times before the audience. Miss Taschereau, who sang several songs, was well received. Miss Murray, violinist, D. Alessio Vila, assisted in the quintet.

A musical event of exceptional interest was the song recital by Clementine Varney, soprano, in the Art Gallery, on Wednesday evening last. She was assisted by Georgie Turner, violinist. The program represented Verdi, Brahms, Franz, Schumann, Schubert, Corelli, Godard, Delibes, Thomas, M. Reichel, Neruda, A. Reichel, Graham, McLeod, Dr. Arne, Delbrück and Veil. Miss Varney was in excellent voice and covered herself with glory. In the aria from "Rigoletto," as well as in the polonaise from "Mignon," she sang brilliantly. Miss Turner, who recently returned from abroad, played "La Folia," by Corelli, and a polonaise by Reichel. Miss Plouffe played musical accompaniments for Miss Varney.

The pupils of Mrs. Woodard gave a song recital at her studio, the Empire Building, on Monday afternoon. The program comprised solos, duets and quartets. The pupils distinguished themselves, and Miss Woodard herself sang the aria "Roberta," by Meyerbeer, with beauty of tone and dramatic expression.

The program for the fifth symphony concert, which took place yesterday afternoon, comprised Herold's "Zampa" overture Beethoven's sympathy No. 1, C major; an aria by Glück, intermezzo by Boellman and Grieg's "Peer Gynt" suite. Jeanie Rankin, contralto, was the soloist. The performance of the symphony was the best work the organization did so far; the most popular number with the audience was Grieg's suite. M. Goulet conducted with energy and enthusiasm.

The next musical event of importance will be the reappearance of Marie Hall, in the Windsor Hall, on the 30th instant.

HARRY B. COHN.

Mrs. Joseph Fairchild Knapp III.

Mrs. Joseph F. Knapp, than whom there is no woman better known in the musical and social world, lies ill in her apartment in the Hotel Savoy, denying herself to callers by her physician's orders.

PORTLAND.

PORTLAND, Ore., January 22, 1906.

Mrs. A. C. Sheldon, soprano, returned to Portland today, after a year's absence in Europe, where she had the advantage of study with some of the most eminent authorities.

Arthur N. DeVore, the pianist, is preparing for a Brahms evening this month. He will be assisted by William Wallace Graham, violinist, with whom he will play the sonata in A major, and by S. H. Allen-Goodwyn, who will sing a group of Brahms' songs. Mr. De Vore will give selections from op. 76, 116, 119, and a group of waltzes from op. 39. Aside from his work as musical director in the Northern Conservatory, Mr. De Vore is perhaps best known as an interpreter of Brahms, and the coming recital is anticipated with considerable interest.

Waldemar Lind, violinist, formerly of San Francisco, and an ex-pupil of Thomson, has located in Portland and will shortly announce the opening of his studio; also, the date of his debut recital, in which he will be assisted by Arthur N. De Vore.

Through a misunderstanding, an error was recently made in announcing the faculty of the Northern Conservatory of Music, Portland. The vocal department is in charge of S. H. Allen-Goodwyn. Mr. Goodwyn is thoroughly a musician. He has studied with a number of the most celebrated musical authorities, both at home and abroad, including the late Sims Reeves and Mme. Liza Lehman.

May Dearborn Schwab is soloist for the Eilers' Piano House recital this week. In anticipation of the coming of the Savage English Opera Company, the program will be made up largely of selections from operas to be given here by them.

Mac Belle Names, reader, supplied the program at the reception of the Behnke-Walker Business College. In addition to her readings, which were most enjoyable, Nellie Perkins, soprano, and William Wallace Graham, violinist assisted with some excellent music. Arthur N. De Vore accompanied.

EDITH L. NILES.

A New Pennsylvania Choral Society.

Hamburg is another Pennsylvania town that is making musical history for the Keystone State. A new choral society was recently organized in Hamburg with fifty sopranos, thirty-five altos, eighty-five tenors, including the boy alto-tenors, and thirty bassos. All of the public school teachers of Hamburg and many of the pupils of the grammar and high schools, are members of this fine chorus. The musical director of the society is James E. Specht. Mr. Specht is the organist and choirmaster of St. John's Lutheran Church of Hamburg, and is the supervisor of music in the public schools. At the first public rehearsal of the new Hamburg Choral Society the following program was presented: "O Lord Most Merciful," by Cone; "A Spring Song," by Pinsuti; "Praise Ye the Father," by Gounod; "When the Summer Rain Is Over," by Donizetti, and "Gloria in Excelsis," from Mozart's Twelfth Mass. Besides the choral numbers, there were solos by vocalists from Reading. Viola Guest, soprano, sang "All for You," by Guy d'Hardenot, and "Sunbeams," by Landon Ronald. J. Milton Miller, the bass soloist of Christ Cathedral, sang "Deep in the Mine" and "The Storm Fiend."

Another public rehearsal will be held in February.

Hanchett Lecture Recitals.

Monday night of this week Dr. Henry G. Hanchett gave the fourth in a series of six free lecture recitals at St. Luke's Hall, under the auspices of the New York Board of Education. The subject for the series is: "Masters of Musical Composition." For illustrations Dr. Hanchett played:

Prelude and Fugue in C major (Clavichord, Part 1).....	Bach
Allegro, First Movement from Sonatas Appassionata, op. 57.....	Beethoven
Scherzo in D flat major, op. 31.....	Chopin
Symphonic Studies (Abridged), op. 13.....	Schumann
Morning Voices (from the Peer Gynt Suite), op. 46.....	Grieg
Second Hungarian Rhapsodie.....	Liszt

Next Sunday evening, February 4, the Pleiades Club will give a dinner in honor of David Bispham at the Lafayette-Brevoort Hotel, Fifth avenue and Eighth street.

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CHICAGO.

CHICAGO, January 27, 1906.

The Thomas Orchestra Honors Mozart.

Today being the one hundred and fiftieth anniversary of the birth of Mozart, the Thomas Orchestra celebrated that momentous event by devoting half of its program to the works of the master.

While we are solemnly burning our incense before the altar of his memory, and while our panegyrics rise heavenward, let us not forget (if we are sardonically minded) that but a few weeks ago another anniversary arrived and passed unnoticed.

For 115 years ago all that was left of the mortal remains of Wolfgang Amadeus Mozart was being shoveled into a common pauper's grave in the burial ground of St. Marx, near Vienna; and the men and brother artists who, during the great man's lifetime, had protested their friendship for him, were slinking away from his bier because, forsooth, it had begun to rain, and their fine clothes might be spattered if they went on to the churchyard.

For Mozart's body would rest none the less quietly in its unknown grave because it had been dumped in unattended, or because nobody could remember to put a simple stone there to mark the spot. But it needed no monument to perpetuate a name such as his. Had he written only the "Jupiter" symphony, or that lovely one in G minor which was played today, Mozart could never have been forgotten. And it is not gratitude which permits his name to linger in our hearts; for surely gratitude is one of the most old fashioned of all the virtues. Mozart lives because we cannot possibly afford to let him die.

And this brings us around again to the birthday anniversary and the inquiry, How great would have been the loss to the world if Mozart had never been born?

Mr. Stock devoted the first half of his program to the "Zauberflöte" overture, the G minor symphony and the E flat concerto for piano.

Of the playing of the overture and the symphony, the highest praise that can be given them is to say that they were among the best things Mr. Stock and his orchestra have done this season.

Raoul Pugno, who played the concerto, gave one of the most delightful performances which I have ever heard a concerto of Mozart receive. It was a performance eminently distinguished for beauty of tone and clarity of technique, and above all for reverence of the master's intentions. The concerto which was played is one of Mozart's less known works, but it was well worthy of revival. Mr. Pugno was also heard in César Franck's "Variations Symphoniques," a beautiful composition, which is singularly grateful and brilliant for the solo instrument.

In addition to the works mentioned, there was played by the orchestra the "Mozartiana" suite of Tschaikowsky (a composition made up of arrangements of various movements by the Russian master's favorite composer) and the "Huldigungs March" of Wagner. The next concert, on February 2 and February 3, will have for the soloist Charles W. Clark, baritone. The program is as follows:

Overture to <i>The Marriage of Figaro</i>	Mozart
Symphony, No. 8, F major, op. 93.....	Beethoven
Aria <i>An jenem Tag</i> , from <i>Hans Heiling</i>	Marchner
Symphonic Poem, No. 2, <i>Le Chasseur Maudit</i>	César Franck
Songs—	
Le Plongeur	Widor
La Vague et la Cloche	Duparc
Scherzo Capriccioso, op. 66	Dvorák
Polonaise, op. 53	Chopin
Orchestration by Theodore Thomas.	

Mr. Paur's Recital.

The anniversary concert of the Thomas Orchestra prompted the question, What would lovers of musical beauty have done without Mozart?

The recital of Emil Paur on Sunday, January 21, suggests the corollary, What would pianists have done without Liszt? Of the seven pieces of which the program consisted, Liszt was implicated in four, and while the pianists, no doubt, thank Providence in their prayers for having given them the Hungarian musician, we who have to listen to the pianists may well thank Providence, too, for having permitted Liszt to be so excellent a composer.

The pieces which Mr. Paur played were the sonata in B minor, two transcriptions of Schubert's songs, and, of course, one of the rhapsodies, for a rhapsody of Liszt is as inevitable as the measles, or turkey for Thanksgiving dinner. The other pieces which were played were the variations and fugue, op. 15, of Beethoven; the nocturne in C sharp minor, and the fantaisie in F minor of Chopin.

Mr. Paur is known to fame as the conductor of the Pittsburgh Orchestra, but he plays the piano well. His execution is adequate, and the tone drawn from the piano is often of fine quality. In this respect his performance of the Schubert-Liszt transcriptions, "Sei mir gegebst" and "Lindenbaum," was especially noteworthy. Mr. Paur's most ambitious work was displayed in Liszt's B minor sonata, a work which, in spite of its constructive unsatisfactoriness, is one of the best examples of Liszt's art. Of this composition the pianist gave an excellent interpretation.

Altogether, Mr. Paur's recital was productive of much pleasure to the listener.

The concert was under the direction of F. Wight Neumann.

Jean Gerardy.

On Sunday, in the Illinois Theatre, Jean Gerardy, the violoncellist, gave a recital, in which he was assisted by the Misses Sherratt.

Mr. Gerardy was heard in pieces by Boccherini, Pergolese, Victor Herbert and Davidoff, as well as in two concertos by Lalo and Haydn, respectively.

The concerto of Lalo, which was the cellist's principal offering, is a composition of considerable technical difficulty, but it is somewhat labored and dry. Mr. Gerardy played the work with enthusiasm, and by his really fine playing succeeded in putting a factitious interest into it.

The Misses Sherratt were heard to advantage in some pretty duets by Eugen Hildach, a German baritone and composer. They also sang "Taubenflug," of Blaesing; "Phaenomen," of Brahms, and the "Zigeunerlied," Brahms-Viardot. Miss Sherratt, who evidently has a versatile talent, in addition to her singing, played on the piano the Bach-Tuasig toccata and fugue in D minor and three pieces of Chopin. I was able to hear only the first named, but gathered from it that the performer is in possession of considerable artistic taste and ability.

The Chicago Opera Club.

The Chicago Opera Club, which some months ago made a venturesome excursion into the regions of Italian opera by giving a performance of "Il Trovatore," committed itself to an even greater art of daring by putting "Faust" on to the Auditorium stage. To judge such a perform-

ance by standards of artistic excellence which might be applied to the performances of artists of the first rank would be both unfair and unreasonable.

The Chicago Opera Club in itself contains some very interesting possibilities. It may become an institution of considerable artistic worth; but, at present, only the possibilities are there. No organization of this nature, be it amateur or professional, can hope for success unless it is guided by an experienced stage manager and a musical director of authority and musical knowledge.

Signor Barabini, who conducted the performance on Tuesday, had evidently worked long and earnestly with the members of his company, but Gounod's masterpiece discovered his limitations. The conductor displayed the most rudimentary knowledge as to the tempi, which he made so absurdly slow that the Kirmess had the effect of a funeral anthem, and the waltz could not have sounded more lugubrious if it had been written by an undertaker.

This exaggeration not only spoilt many numbers which, if taken at a normal tempo might have sounded reasonably effective, but it dragged out the performance to such an extent that I left before its conclusion in order to get home in time for breakfast.

The principals numbered some excellent voices. Virginia Listemann, who sang the part of Margarita, is possessed of a voice sympathetic in quality and well cultivated. She was one of the few who attempted to characterize the part which was being played; and it may be said, too, that so far as outward appearance was concerned, Miss Listemann was a considerable advance on some Margaritas that I have seen who are able to boast of greater vocal fame.

Some of the numbers which she sang—the "Jewel" song for instance, would have been a source of even greater satisfaction to herself and to the audience if the accompaniment had displayed less of that independence which, although the glorious heritage of every American citizen, is slightly disconcerting to the operatic soloist.

Arnold Von der Aue sang the music of Faust with no little charm, even granting that the range of his voice is somewhat limited for the part. Of fine quality was the voice of Miss Regneri, who sang the part of Siebel, which she made one of the successes of the evening. The role of Mephisto was undertaken by Joel Mossberg, who possesses a sonorous bass voice, excellently trained. But Mr. Mossberg's Mephisto was anything but Mephistophelian; it was distinguished for amiability, and it had moments of solemnity, but devilish it was not. Joseph A. Schwickerath sang the part of Valentine very acceptably, and he would have even roused the audience to something like enthusiasm with "Even Bravest Hearts" if he had been permitted to sing the number somewhere in the neighborhood of the tempo which Gounod selected for it. Of the other roles, Martha was well played by Miss Allmendinger, and Wagner was sung by Mr. Bouchier. The chorus has excellent possibilities in it; its voices are fresh and trained, and it is good to look at; but of acting it is entirely innocent. The Chicago Opera Club evidently enjoys a following, for the performance of "Faust" was largely attended, and the financial basis of the club is, I understand, also satisfactory. If it will develop the artistic side, and set up for itself a higher ideal, the club will achieve such success as may make it a potent influence in local music.

Kubelik.

Thursday evening there played in Chicago two violinists whose fame extends through the length and breadth of the musical world. Jan Kubelik was heard at his concert in the Auditorium Theater, and Emile Sauret at the concert given by the Germania Männerchor in their clubhouse. An im-

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mense audience assembled in the big theatre to hear the Bohemian virtuoso; an audience in which a Bohemian and Polish element was largely represented. Great enthusiasm was the order of the night, and on the part of the listeners an insatiable desire for more compelled the violinist to play many more compositions than were set down on his program.

The technical dexterity of the player is just as amazing as it ever was. The runs in double stops, the harmonics, were marvelously executed; and there was also a certain broadening of the tone which enhanced not a little the pleasure of Kubelik's playing. The pieces which were performed were the sonata in E of Handel; the E major prelude from one of Bach's solo sonatas; the F sharp minor concerto by Ernst and three smaller numbers by Tschaikowsky, Sarasate and Paganini. The violinist's greatest impressions were made in the virtuoso pieces, the performance of their mechanical difficulties being beyond description. In regard to the execution of Handel's and Bach's work, and the G major romance of Beethoven (which Kubelik played as an encore number after the prelude) one felt that, excellent violin playing as it was, it lacked conviction. It was felt that Kubelik was a supreme violinist rather than a supreme musician. Of Kubelik's violinistic supremacy there was no possible doubt when the F sharp minor concerto of Ernst had been played. There is little true music in this piece; but it is a work of almost ridiculous difficulty, such as only a performer of the most exceptional ability can hope to grapple with.

To the Bohemian violinist the difficulties were non-existent, and his execution of the work was an astonishing tour de force. The storm of applause which greeted the conclusion of the concerto brought Kubelik out to play an arrangement of Schumann's "Traumerei," which, as the audience refused to allow the soloist to depart, was followed by a piece by Hubay and also by Wilhelm's arrangement of Chopin's D flat Nocturne.

Kubelik was assisted by Agnes Gardner Eyre, who played with brilliancy some piano pieces by Leschetizky, Chopin and Saint-Saëns. After the succession of encores which followed the concerto, I left, in order to hear Sauret.

Sauret at the Germania Maennerchor.

The concert given at the Germania Maennerchor, under the direction of Hans Von Schiller, included the B flat trio of Rubinstein, and that in C minor by Mendelssohn; two choral numbers by Storch and Breu; some 'cello solos played by Robert Ambrosius, and the "Gesangscene" of Spohr, performed by Emile Sauret.

As I arrived during the playing of the latter composition, I can write only of this and of the Mendelssohn trio which followed it. A distinguishing characteristic of Sauret's violin playing is its authoritativeness. It is the playing of the master, as well as of the violinist. Time tells in these things as in all else, and perhaps the chief difference between the playing of Kubelik and Sauret is the difference between the long experience of the old-timer and the youthful enthusiasm of the young man.

The C minor trio of Mendelssohn was a real pleasure. Hans Von Schiller, who played the piano part in the trio, did his work in such musicianly fashion that it is a matter for regret that he is not heard oftener.

Damrosch and Joseffy.

This afternoon, the New York Symphony Orchestra, conducted by Walter Damrosch, was heard in Orchestra

Hall, its program consisting of E minor symphony of Tschaikowsky, Brahms' first piano concerto and the "Leontore" overture of Beethoven.

Rafael Joseffy made his reappearance in Chicago, playing the first piano concerto of Brahms. That Mr. Joseffy played well may be taken as a matter of course, but he was heavily handicapped by the composition which he had selected. Admiration for the soloist's performance, as well as for his courage, and perhaps, also, a little sympathy thrown in, induced the audience to applaud long and heartily; but Mr. Joseffy, after appearing five or six times to bow his acknowledgments, refused to play any more. The concert concluded with Beethoven's "Leontore" overture, No. 3, which was remarkably well played by Mr. Damrosch's orchestra.

A review of two performances given by students, the "Trovatore" performance, given by the Chicago Musical College, and the orchestral concert, given by the stringed orchestra of the American Conservatory, I am compelled to hold over until next week. — FELIX BOROWSKI.

CHICAGO NOTES.

Felix Weingartner, the distinguished German conductor, will make his last appearance in Chicago with the New York Symphony Orchestra, Sunday, January 28. The concert, under the management of F. Wight Neumann, will include the "Fingal's Cave" overture of Mendelssohn, Schumann's first symphony, the preludes to Wagner's "Die Meistersinger" and "Lohengrin," and the overture to the same composer's "Tannhäuser. David Mannes, the concertmeister of the orchestra, will play Bach's violin concerto in E.

On Tuesday evening, January 30, Harold Henry, who has lately joined the faculty of the Spry Piano School, will give a recital in Music Hall. Mr. Henry, who is a former pupil of Moszkowski, will play several of that master's works. The recital giver will be assisted by Rudolph Engberg, baritone, who will sing songs by Brahms, Strauss, Whelpley, Foote and Chadwick.

The Victor Heinze Piano School announces a concert on Thursday evening, February 1. The concerto in G of Beethoven will be played by Grace Sloan; Schumann's concerto in A minor by Vida Llewellyn, and Isaac Levine will perform Liszt's E flat concerto. Victor Heinze will direct the orchestra.

Mildred Forsyth, a young lady of seven years of age, will give a Bach recital on Monday evening, January 29.

Emma A. Hill will give a piano recital at Kimball Rehearsal Hall next Thursday afternoon, February 1. She will be assisted by Florence May Butler, soprano.

The students' concert given next Saturday by the Chicago Musical College in Music Hall, includes Bruch's violin concerto in G minor, played by Margaret Austin, and the "Faust" fantaisie of Sarasate, played by Gurle Hansch. Piano numbers will be given by Prudence Neff, Babette Heyer and Isaac van Grove. Edna Dunham, Mable C. McLane and Marie Hellis will sing.

A charity concert in aid of the Day Nurseries maintained by the Catholic Women's League, will be given in Orchestra Hall, February 13. The assisting artists will be Ru-

dolph Ganz, pianist; Charles W. Clark, baritone; Marie M. de Rohan, soprano; Alice Genevieve Smith, harpist; B. H. Wortmann, organist, and L. F. Ambrecht, flutist. Greta Allum will play the accompaniments.

Francis Hemington will give his ninety-third organ recital in the Church of the Epiphany on Monday, January 29. Mrs. George E. Shippen will be the assisting artist.

The Chicago Piano College announces a post graduate recital by Emma A. Gill, pianist, assisted by Florence May Butler, soprano. The recital will take place in Kimball Rehearsal Hall Thursday afternoon.

One of Regina Watson's highly interesting soiree musicales was given on Tuesday evening, January 23. The E flat concerto of Mozart was finely interpreted by Karla Schramm, as were two movements of Tschaikowsky's concerto in B flat minor, by Miss Roelle. Paloma Schramm gave a highly finished performance of the berceuse and scherzo in B flat minor of Chopin, and two transcriptions of Wagner and Schubert respectively. Miss Fechheimer, another member of Mrs. Watson's clever artists' class, played Beethoven's sonata, op. 31; the polonaise in E flat minor of Chopin and Brahms' rhapsody in B minor.

Arnold Dolmetsch, together with Mrs. Dolmetsch and Kathleen Salmon, will give one of their interesting recitals at Lincoln Centre, February 8. M. Dolmetsch and his party will play at Minneapolis, February 15; St. Paul, February 17; Madison, February 21, and Milwaukee, February 22. They will also provide the music for the performance which will be given in Chicago February 26 by Ben Greet and his dramatic company.

Safonoff and the Russian Symphony Orchestra will give two concerts in Orchestra Hall in March. Lhevinne will appear as piano soloist.

F. Wight Neumann announces that Raoul Pugno, the distinguished French pianist, will give a recital conjointly with Madame Kirby-Lunn on February 4 in Music Hall.

Harold Bauer, the distinguished pianist, will make his farewell appearance on Washington's Birthday, February 22, at Music Hall. An entirely new program will be given. The recital will be given under the direction of F. Wight Neumann.

The Germania Club will give an evening concert January 31. George Hamlin, Matilda Henchling and the Theodore Thomas Orchestra will assist.

The Swedish National Association gave their Midwinter Festival in Orchestra Hall January 25. The musical program was varied by a lecture given by Dr. Otto Nordenskjöld, the Polar explorer. One of the chief attractions of the evening's music was the highly artistic singing of Mrs. Hanna Butler, who aroused the greatest enthusiasm by her singing of the "Mad Scene" from Donizetti's "Lucia di Lammermoor." In response to the long continued applause Mrs. Butler sang a Swedish song, after which the audience recalled her four times, but Mrs. Butler declined a further encore.

Allen Spencer, the popular Chicago pianist, and a member of the American Conservatory faculty, will give a re-

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cital February 8 in Music Hall, at which he will be assisted by Herbert Butler, violinist.

The following is the program:

Sonata, for Piano and Violin, op. 12, No. 3, in E flat major.	Beethoven
Andante, in F minor	Beethoven
Scherzo, from op. 16	Mendelssohn
Intermezzo, in E major, from op. 116	Brahms
Intermezzo, in A minor, from op. 116	Brahms
Capriccio, in D minor, from op. 116	Brahms
Second Menuet, op. 35	Liebling
Etude Chromatique (Manuscript)	Lukin
Serenata Napolitana	Seebosch
Impromptu, op. 13 (Manuscript)	Oldberg
Canzonetta, A flat major (Manuscript)	Levy
Caprice on Waltz from Ritter Pawan (Johann Strauss)	Schuetz
Above six pieces dedicated to Mr. Spencer.	
Sonnette de Petrarca, No. 104	Liszt
Rhapsodie, No. 11	Liszt
Mr. Spencer.	



Herbert Witherspoon, the great American basso, whose singing at the Apollo and Mendelssohn Clubs was enjoyed by those present, will make his only appearance in recital at Music Hall Sunday afternoon, February 10, under the direction of F. Wight Neumann.



Madame Gadski's return engagement had to be postponed until Sunday afternoon, April 8, as she finds it impossible to get here from Texas in time for the announced recital of February 10.



Saturday afternoon, February 3, a recital will be given by the American Conservatory, the program consisting of arias from representative oratorios by Bach, Handel, Haydn, Mendelssohn, Horatio Parker and Elgar. The recital will be prefaced by a short lecture by John J. Hattstaedt, and the musical illustration will be under the direction of Karleton Hackett. The soloists will be Jennie Johnson, Lillian French Read, Garnett Hedge, J. T. Reai and Cyril Graham.



Charles W. Clark, well known in Chicago musical circles, has given his farewell appearance in Paris, with the Philharmonic Orchestra. He was recalled twenty times. Mr. Clark is on his way to America to make his transcontinental tour under the direction of F. Wight Neumann. Mr. Clark has been engaged by the leading oratorio orchestral associations, including the Cincinnati Music Festival and clubs, and will make his first appearance in Chicago with the Chicago Orchestra, Frederick Stock conductor, February 2 and 3. He will give his recital in Chicago at Studebaker Theatre Sunday afternoon, February 25.

Marion Green was the decided favorite. Being possessed of a magnificent stage presence he won admiration before he began to sing. And then, he is endowed with such a glorious, naturally resonant voice. It is well placed and he sings with an ease of tone emission and yet that ringing quality which is so satisfying. Especially to be mentioned was the heart broken farewell song of Valentine, "Even Bravest Heart May Swell," in "Faust." The mellow sweetness of his voice was also particularly brought out in the "Softly Purling Brook," in "The Creation." An insistent demand was made by the audience for an encore to this, but time forbade.—Times, South Bend, Ind.

Mr. Green has sung his way to the hearts of the people of London. His rich, mellow voice and excellent enunciation again were enthusiastically admired. Mephisto, the gentleman, the humorist and the scoffers were faithfully depicted.—Free Press, London, Ont.

Marion Green, as Mephistopheles, gave the audience a masterful interpretation of the part.—Battle Creek, Mich., Journal.

Marion Green, basso, took the part of Mephisto and carried it through well. He has a voice of good, rich quality.—Advertiser, London, Ont.

Marion Green had arduous duties to perform; his interpretation left nothing to be desired.—Free Press, London, Ont.

Marion Green, the Landgrave, received unstinted applause.—Cleveland, Ohio, Plain Dealer.

GREEN'S SPLENDID WORK.

A great singer was also heard in the Hiawatha of Marion Green, for Mr. Green may fairly be called great after his splendid work

Tuesday night. In the opinion of many competent judges in the audience, his singing was the feature of the evening, so masterly was he in style, correct in phrasing and thoroughly effective in his work. He has a noble voice, more than equal to any demands made upon it by the score, and he would have been listened to with pleasure had the program permitted his appearance in solo apart from the composition.

Yet, Mr. Green held his laurels well, and it is gratifying to be able to acknowledge the value of his splendid work.



Otie Chew in Chicago.

Otie Chew was the soloist of one of the latest concerts of the Thomas Orchestra at the Ravinia Park Theatre, and in Mendelssohn's concerto she scored a tremendous success, displaying violinistic qualities of the highest order and a degree of musicianship which ranks second to that of no other woman violinist in the world. Miss Chew played the first movement with the utmost technical finish, with beautiful nuances of tone and of phrasing, and with a due appreciation of the sweet and sane beauties of the immortal work. The middle movement was a bit of most delicate poetry, as interpreted by Otie Chew, who has a warm, vibrant tone that makes a singularly direct and poignant appeal.

And what rousing temperament and scintillating brilliancy in the finale! The bristling difficulties were conquered with the greatest ease, but above all the marvelous technical achievement there was apparent a thorough musical nature, which gave shape and purpose to everything done by the player, and never permitted the performance to suggest even for a moment the least semblance of outward display. Miss Chew was in every way an emphatic success, and it is to be hoped that Chicago will hear her again very soon.

Of Miss Chew's performance, the Record-Herald had the following to say:

Last Monday evening the Thomas Orchestra gave the fifth of its present series of concerts in Ravinia Park Theatre. Otie Chew, the English violinist, was the soloist. The other numbers were Mendelssohn's overture, "Fingal's Cave," the B flat symphony of Schumann, and Carpenter's suite, "Impressions of Italy."

Miss Chew played the Mendelssohn concerto, a work that brought out some of the best points of her style. She has a clean, fluent technic and yields the bow easily and gracefully. Her tone was unusually beautiful. For a measure of this highly desirable quality she must thank her violin, for she is the fortunate possessor of a Stradivarius of high degree. In her hands the voice of this fine instrument is liquid and rich.

The Wisconsin Conservatory of Music.

MILWAUKEE, Wis., January 27, 1906.

The Wisconsin Conservatory of Music, at 558 Jefferson street, is entering upon the second half of its year. The new term begins Monday, February 5, and the engagements by pupils for their time with the teachers exceed by far any year since the existence of the institution. The present quarters are so crowded that it is impossible to enter more teachers on their faculty list, although at least a half dozen more could be accommodated.

With the growing business of this institution it became necessary to look for larger and more modern accommodations, and it is for this reason that the management of the conservatory arranged for a ten year lease with the Wells Estate, and will occupy their new conservatory building, at the corner of Milwaukee and Mason streets, probably about April 1.

The recital hall, which will also be managed by the conservatory, is of modern construction and artistic design.

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DEMANDS FOR JUSTIN THATCHER.

Justin Thatcher, the tenor, is in constant demand this season. Besides singing in two churches every week, Mr. Thatcher has many concert engagements. His dates for February include:

- February 1—Private musicale, Brooklyn.
- February 4—Gaul's "Holy City," Brooklyn.
- February 6—Concert, Passaic, N. J.
- February 8—Woman's Club, Montclair, N. J.
- February 15—Daughters of Revolution, Hotel Astor.
- February 22—Organ recital, New York.
- March 4—Rossini's "Stabat Mater," Brooklyn.

Mr. Thatcher on his recital tour received the following notices among many others:

Mr. Thatcher has a remarkably pure tenor voice of a quality to offer absolutely no offense in the matter of forced tones, uneven range or uncultivated use. Mr. Thatcher's true, artistic and aesthetic instincts came boldly forward, he sang the songs of Schubert, Jensen and others in a manner to challenge criticism as regards either vocal production or musically interpretation. The most marked characteristic of Mr. Thatcher's singing is the vocal ease he evinces, there is an entire absence of gymnastics in his methods, and the tone is of a delightful lyric quality, and, too, his stage presence is charming, free from anything that appears conscious and stiff; he has an exceedingly pleasing way of appearing at perfect ease with himself, affects no mannerism and absurdities and is modest, yet commanding.—Herald-Transcript, Peoria, Ill.

The singing of Justin Thatcher was a treat to the audience, who received each of his selections with loud applause. Mr. Thatcher has a lyric tenor of exceptionally sweet and penetrating quality, and his control and expression show unmistakably the result of long and careful training. He is a sterling artist of rare genius seldom equalled on the concert stage.—Democrat, Mt. Vernon, Ind.

ION JACKSON'S WESTERN TOUR.

Ion Jackson, the tenor, has been engaged for a three weeks' tour in the West with Mary Hissem de Moss, Isabelle Bouton and Carl Dufft for next fall. He will also head another concert company of his own, in which he will be assisted by prominent artists. This popular singer has been booked for the following dates: January 30, Syracuse University, Choral Club; February 1, song recital, Oil City, Pa.; March 5, Riverhead, L. I.; March 19, Pittsburgh, Pa.; April 12, Montreal, Canada; April 13, Montreal, Canada; April 30, song recital, Passaic, N. J.; May 3, Nashua, N. H., and May 4, Nashua, N. H.

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BROOKLYN.

BROOKLYN, January 29, 1906.

Tomorrow the Brooklyn Institute of Arts and Sciences will open the sale of tickets for the concert by the New York Symphony Orchestra. The date of the concert is Thursday evening, February 8. Felix Weingartner is the conductor and David Mannes the soloist. For this occasion Walter Damrosch, the regular musical director of the orchestra, will occupy a seat in the auditorium. The concert is to be given in the Baptist Temple.

A program of music by German masters will be presented in the following order:

Overture to *Fingal's Cave*..... Mendelssohn
Symphony, No. 5..... Beethoven
Concerto, in E, for Violin and Orchestra..... Bach

Prelude to *Die Meistersinger*..... Wagner
Prelude to *Lohengrin*..... Wagner
Overture, *Tannhäuser*..... Wagner

William A. Enderlin, pianist; Marguerite Steinberger, soprano; Grace E. Huene, contralto, and E. R. Weissberg, basso, united in the program at the last musical evening of the Allied Arts Association, held at the Knapp Museum.

The Laurier Club met at the home of Emma Williams, on Sterling place, Wednesday evening, January 24. Artists of good local reputation sang and played for the members and guests. There were violin solos by William Grafing King, piano solos by Irwin Hassell, and the singers included Laura C. Allyn, soprano; Pauline McBride, contralto, and Albert Spooner, basso. Elsie Ray Eddy and Ruth King were the accompanists. The musical numbers ranged from Chopin to De Koven.

A Bach and Beethoven program has been arranged for the Kneisel Quartet concert Thursday evening, February 1, at Association Hall. The numbers to be played are:

Quartet, in G major, op. 18, No. 2..... Beethoven
Cavatina, from Quartet, op. 130..... Beethoven
Adagio..... Bach
Sarabande..... Bach
Preludium, from the Solo Sonata, for Violin alone..... Bach
Franz Kneisel.
Quartet, in E minor, op. 59, No. 2..... Beethoven

Dr. and Mrs. Stuart Close and their second daughter, Elizabeth Stuart Close, will have two "at homes," with music, at the Close residence, 209 Hancock street, Tuesday

and Wednesday evenings, February 5 and 6. One hundred invitations had been sent out for each evening.

Gwilym Miles will assist the Hammond Choral Society at the concert set for Thursday evening, February 15, at the First Reformed Church, Seventh avenue and Carroll street. The program will include Gade's cantata, "The Erl-King's Daughter."

Pupils of the Stotzer School of Music will be heard at a recital at the White Church, Bushwick avenue and Himrod street, Wednesday evening, February 7.

The Master School of Vocal Music is planning interesting programs for the four musical evenings in February and March. The dates are Tuesday, February 13 and 27, and March 13 and 27.

A new string quartet by Carl Venth was played at the Manuscript Society meeting at National Arts Club, Manhattan, Saturday evening, January 27, by the composer and the Messrs. Hess, Wilhelms and Listermann.

MISS WHEAT WITH PITTSBURG ORCHESTRA.

Genevieve Wheat, the contralto, grows steadily in favor. She was the soloist at the Art Society concert given by the Pittsburgh Orchestra Tuesday, January 23, in Carnegie Hall, Pittsburgh, and scored a most pronounced success with both public and press, as indicated by the following notices:

Miss Wheat's singing was magnificent. Her voice is a beautiful contralto, clear, sweet and powerful, of wide range and under the most perfect cultivation.—*The Pittsburgh Times*.

Genevieve Wheat, the soloist of the evening, followed with Saint-Saëns' aria from his opera, "Samson and Delilah," delightfully rendered. Her singing of three beautiful songs to piano accompaniment, "Die Meunacht," Brahms; "An Ancient King," Henschel; "Il Neige," Bemberg, in the second part of the program was still more pleasing.—*The Pittsburgh Despatch*.

The assisting soloist was Genevieve Wheat, contralto, who sang "My Heart to Thy Sweet Voice," from "Samson and Delilah," and a group of solos, accompanied at the piano by Mr. Bernthal. She was at her best in the group of songs, and particularly in "Il Neige," by Bemberg. Her interpretation of Henschel's "An Ancient King" was dignified and consistent. She was the recipient of some gorgeous flowers and hearty applause.—*The Pittsburgh Post*.

Among Miss Wheat's future dates are: Soloist with Pittsburgh Orchestra for the Fortnightly Club in Cleveland, Ohio, March 13; concert with the Women's Club of Wheeling, W. Va., February 19; recital of Russian music at Sewickley, Pa. (her third engagement there this season), with Mrs. Sturkow Ryder, pianist.

Mme. Maconda's Engagements.

Madame Maconda will give a musicale in Washington, February 3. The soprano will sing in Syracuse, February 5, with the Liederkrantz Society of that city, and on February 20 Madame Maconda will be the principal soloist at a concert with the Minneapolis Apollo Club.

Gertrude Tryon, a Powers Pupil.

Gertrude Tryon, a pupil of Francis Fischer Powers, sang successfully at a concert at the Waldorf-Astoria Thursday of last week. Miss Tryon has a soprano voice of rare quality and sweetness. She will accompany the Powers party to Europe.

MINNEAPOLIS.

MINNEAPOLIS, Minn., January 26, 1906.

Kublik will appear at Plymouth Church Friday evening.

February 2. H. Maximilian Dick, the violinist, is to start on a Far Western tour in February.

The concert by the Minneapolis Symphony Orchestra at the Auditorium Tuesday evening was attended by a large audience. Kirkby-Lunn was the soloist. The orchestra, under Mr. Oberhoffer's direction, played the overture from "Rienzi"; the symphony in D minor, by César Franck; the prelude from "Lohengrin," the prelude and Isolde "Liebestod," from "Tristan and Isolde" and the overture to "Tannhäuser." The playing of the orchestra was remarkably fine. Madame Lunn was in splendid voice and she was warmly received. She sang the Adriano aria from "Rienzi," an aria from "Samson and Delilah," and "Traume," by Wagner. Madame Lunn sang the Wagner and Saint-Saëns arias impressively and the Wagner song exquisitely. She was repeatedly recalled, and for encore added "Where Corals Lie," by Elgar.

Members of the Thursday Musicales gave an excellent concert this week under the direction of William Marshall. More later.

A new chorus recently organized will present Victor Bergquist's oratorio, "Golgotha," in the early spring.

Margaret Rogers, a musician of St. Paul, is now a resident of Minneapolis. Mrs. Rogers is at the Plaza, planning her work for the remainder of the season.

Constance Osborn, who recently returned from Europe, has resumed her teaching at the Johnson School of Music, Oratorio and Dramatic Art.

The New York Symphony Orchestra paid a visit to Minneapolis Wednesday evening. A large audience attended the concert at the Auditorium, under the direction of Walter Damrosch. David Mannes, violinist, from New York, and Jean Dimitresco, from the Roumanian Opera, were the soloists. The orchestra performed Tschaikowsky's fifth symphony, the prelude to "Lohengrin" and the ballet music from Lalo's "Namouna." Mr. Mannes played the solo in the Bach violin concerto in E major, and the singer gave favorites from his repertory. Both soloists and the musical director were well received.

Bookings for Grace Munson.

Grace Munson, the contralto, has been booked for the following dates: January 31, recital at Utica, N. Y.; February 4, special Sunday evening service at Roseville, N. J.; February 10, musicale, with the Cameron Club, Orange, N. J., and February 23, concert at Paterson, N. J. Miss Munson is one of the successful pupils of Mr. and Mrs. John Dennis Mehan.

Pizzarello Pupil Secures a Position.

Elizabeth Schau, a pupil of Joseph Pizzarello, of Carnegie Hall, has just been engaged as soprano soloist of the Munn Avenue Presbyterian Church, Orange, N. J. In the concert field Mrs. Schau has come into prominence during the past two years by reason of the beauty and freshness of her voice and the skill with which she uses it. The Munn Avenue Church is to be congratulated upon her engagement for its choir.

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HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., January 28, 1906. {

The past week has been a little quieter than usual in Boston musical circles, but the coming week promises to be quite active. The people are still talking about the artistic success of Felix Weingartner with the New York Symphony Orchestra last week, and it would seem as though the great German leader made an indelible impression upon musical Boston.

The thirteenth rehearsal and concert of the Boston Symphony Orchestra, given at Symphony Hall Friday afternoon and Saturday evening, were very interesting, and the program for the pair was as follows:

Symphony, in C major, with Fugue, Finale, Jupiter (K. 551) Mozart
Concerto, in E minor, for Violin, op. 64.... Mendelssohn-Bartholdy
The Kremlin, Symphonic Picture in Three Parts, op. 30. (First time here) Glazounoff

The soloist was Marie Hall, the young English violinist, who has been already heard in Boston in a recital, having appeared in Jordan Hall the latter part of November with much success. Miss Hall will give another recital at Jordan Hall on Saturday afternoon, February 10. Besides her two Boston appearances with the Boston Symphony Orchestra this week, Miss Hall also played with Mr. Gericke's organization at Worcester last Thursday evening.

The Boston Symphony Orchestra gave the second and last concert of the season at Mechanics' Hall, Worcester, Mass., Thursday evening, before a splendid audience, and the following program was rendered. As previously stated, Miss Marie Hall was violin soloist:

Overture, Nature, op. 91..... Dvorák
Concerto, in E minor, for Violin, op. 64.... Mendelssohn
Pastorale, from the Christmas Oratorio..... Bach
Symphony, No. 2, in D major, op. 73..... Brahms

Madame Birdsall-Strong appeared in a song recital in the presence of a few invited guests at her studio in Symphony Chambers last Wednesday evening, and the function was a very enjoyable one. Madame Strong is one of those sincere vocal exponents who overlooks no detail in her work, and the following program will serve to show how she exploits solo song classics in addition to her manifold studio duties with pupils. The numbers were:

All mein Gedenken, mein Herz und mein Suin..... Strauss
Morgen Strauss
Wiegenlied Strauss
Immer bei dir Raff
Hoffnung Louise Reichardt
Pur dicesti, o bocca bella..... Lotti
The Temple Bells Finden
Kashmiri Song Finden
Till I Wake Finden
Bobolink! Bobolink! Garrison
I Love Her So Garrison
Daffodils a' Blowing German
Madrigal Victor Harris

Madame Strong convinces one that she has mastered the art of tone production and diction, both of which she is specially strong in. She afforded her listeners decided pleasure, and it seemed as though she were adapted to each song on the program, her temperament being considerable and her interpretation quite elastic. Miss Emma Baxter accompanied Madame Strong with feeling and effect. In fact, Miss Baxter is a true accompanist, because she possesses the common sense and appreciation which are requisites in an accompanist. Speaking of Madame Birdsall-Strong, the writer is reminded of the fact that here is a musician who is painstaking in the field of tone production diction, repertory with carriage. She shows this in her own singing and her voice, a mezzo-contralto, should not

be hidden through studio work, as the quality is mellow and her work proves ability of a wide standard.

On Monday evening last the Longy Club gave the second concert of the season at Potter Hall, and the attendance was large and enthusiastic. This finished body of wind instrument musicians has become a part of the artistic musical life of Boston, and the club is one of the component parts of the Boston Symphony Orchestra. At the concert in question the assisting artists were M. and Mme. Charles Gilibert, baritone and soprano, respectively, and Messrs. M. Hess and C. Schumann, horns. Mr. Longy's instrumentalists play in perfect unison; in fact, the performances of the Longy Club are flawless. It is indeed remarkable to hear a quartet of French horns work together so smoothly as to make one forget that these instruments carry any mechanical difficulties. The Périlhou Divertissement was a revelation of complete mastery of all the instruments used in this number, and the third movement, which is an Allegro Deciso for four horns, was a most captivating performance, suggesting a hunting theme. The solo work of M. Gilibert met with the full approval of the audience, as it always does, and this vocalist was enjoyed alone better than in duos with his wife. M. Gilibert was obliged to respond to vigorously demanded encores after his solos, and he could have kept on singing long over his time had he acceded to the desires of the people. One of the most interested members of the audience was Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra. The program was as follows:

Sinfonietta, op. 48, for Flute, Oboe, two Clarinets, two Horns and two Bassoons..... R. Kováček
Soir Païen, with Flute Obligato..... G. Huet
Ch. Gilibert and A. Maquerre.
Mireille Gounod
Richard Coeur de Lion Gretry
Monsieur and Madame Ch. Gilibert.
Caprice sur des Airs Danois et Russes, op. 79, for Flute, Oboe, Clarinet and Piano Saint-Saëns
Embarquement pour Cythère Chausard
Mandoline Debussy
A Lucette Vidal
Ch. Gilibert.
Divertissement, for two Flutes, two Oboes, two Clarinets, two Bassoons, and four Horns..... A. Périlhou

Jessie Davis, pianist, is enjoying a very busy season, and includes in her programs the works of Schumann, Chopin, Liszt, Arensky, Mendelssohn, Fauré, Ravel and Rachmaninoff. Miss Davis shows the following dates for her bookings during January and February: January 1, Thursday Morning Club, Fauré sonata, with Mr. Winternitz; January 8, musicale at Mrs. William Parker's; January 14, 16, 19, private musicales; January 17, Trio Club, Brookline, Rubinstein's cello sonata, with Mr. Smalley; January 28, Mrs. McAllister's studio musicale; January 29, Mrs. Fitz, Beacon street; February 5 and 6, play for Mrs. Cabot Morse at Cecilia concerts; February 12, Hotel Somerset; February 19, series of concerts arranged by Mrs. Matthews and Mrs. Endicott; February 21, musicale, Beacon street; February 22, musicale, Mrs. Eliot Hubbard; February 27, Hartford, Conn.

The quartet choir at the First Church in Boston (Unitarian) is one of the most finished church quartets in the city. Its personnel is as follows: Caroline Cutler, soprano; Anna Miller Wood, contralto; William H. Dunham, tenor, and Clarence E. Hay, basso. Arthur Foote, the eminent composer, is organist and choir director. On Sunday morning, January 21, this choir rendered: "O for the Wings of

a Dove," Mendelssohn; "Sing Unto God, Ye Kingdoms of the Earth," Bevan, and "O Love the Lord," Arthur Sullivan. Mr. Foote's organ numbers were: "Inwalde," Raff, and "Festival March," Foote.

Willard Flint, basso cantante and a well known Boston singer, scores a marked success at each appearance in public. His singing of "The Messiah," which tries most bassos to the limit, is so artistically rendered as to make the listener forget the difficulties that exist. At Cambridge recently he was accorded an enthusiastic reception. Again, in "The Redemption," a work of a widely different character from "The Messiah," Mr. Flint proves himself equally at home, and upon his singing of the basso part of this work the Nashua Telegraph of January 12, 1906, comments as follows: "Willard Flint, the bass, was well received. He has a voice which is vibrant and vigorous, and he sings with great feeling, which was shown to best advantage in the solo, 'My God, My God, Why Hast Thou Forsaken Me?' His work won for him a warm regard with Nashua audiences." Mr. Flint devotes a part of his time to teaching, and the constantly increasing number of his pupils gives evidence that his vocal method is appreciated.

Much interest attaches to the two performances next week of "The Pipe of Desire," a romantic grand opera in one act, by F. S. Converse, and text by George Edward Barton, both of Boston. Music and society patrons will be in evidence, and the affair promises to be one of the events of the musical season, especially as the cast will be made up entirely of many of the leading musicians and social lights of the Hub. "The Pipe of Desire" will be given for the first times on any stage next Wednesday and Friday evenings in Jordan Hall. The principals comprise Bertha Cushing Child, Alice Bates Rice, Mabel Stanaway, George Deane, Stephen Townsend, Ralph Osborne and Richard Tobin. The chorus is made up of members of the opera school of the New England Conservatory of Music. There will be an orchestra of fifty artists drawn from the Boston Symphony Orchestra, under the leadership of Wallace Goodrich, the noted organist of Trinity Church, Boston. The writer looked on at the rehearsal for a while Saturday afternoon and noted the interested attention paid to detail by Mr. Goodrich and Stage Director R. A. Barnett. Mr. Townsend, as The Old One, is certain to make a hit, as his voice and appearance are in conformity with the seriousness of the character. A concise account of the opera will be given by the writer in the Boston Department of THE MUSICAL COURIER next week.

Felix Fox, the Boston pianist, gave a recital on Friday afternoon, January 26, at St. Joseph's Academy, Deering, Me. Mr. Fox is one of the most finished artists among the American pianists and New England esteems him highly. Mr. Fox played the following program on the occasion in question:

Prelude and Fugue, E minor.....	Mendelssohn
Song Without Words, G major.....	Mendelssohn
Capriccio	Scarlatti
Sonata, in A major.....	Schubert
Etude, D flat	Liszt
Etude, G flat	Chopin
Berceuse	Chopin
Scherzo, C sharp minor.....	Chopin
Prelude, op. 17, No. 21.....	Felix Blumenfeld
Maiden's Wish	Chopin-Liszt
Barcarolle	I. Philipp
Caprice Espagnole	Moszkowski

The following artists appeared this afternoon at the thirteenth Sunday chamber concert of the Chickering series at Chickering Hall, Boston: B. L. Whipple, piano; Albert G. Janpolski, baritone; Karl Rissland, viola; Carl Barth, cello; H. Butler, bass; A. Brooke, flute; C. Lenom, oboe; H. Lorbeer, horn. A large audience greeted the per-

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formers, and the following program was splendidly presented:

Sonata, Maestoso, largamente, op. 123.....	Saint-Saëns
Songs—	
Babylon (Biblische Lieder)	Dvorák
Frihlingsgläube	Schubert
In the Lonely Steppes.....	Kalinikoff
Approach of Spring.....	Rachmaninoff
Barge Song	Folksongs
Vanka	Tchaikowsky
Arioso. Isolante	Chopin
Duet, Introduction and Polonaise, op. 3.....	Wheyley
Songs, from Tennyson's Maud.....	J. N. Hummel
Birds in the High Hall Garden.	
Catch Not My Breath.	
Go Not, Happy Day.	
I Have Led Her Home.	
Septet, for Piano, Flute, Oboe, Horn, Viola, Violoncello and Contrabass, op. 74.....	J. N. Hummel

The third series of the Chickering concerts will begin Sunday afternoon, February 11, and continue every Sunday to and including March 25. Among the assisting artists and organizations in the third series will be the Kneisel Quartet, Hoffmann Quartet, Longy Club, Margulies Trio, Edith R. Chapman, soprano; Bertha Cushing Child, contralto, and Mary Hissem de Moss, soprano. For the last concert of the second series, next Sunday afternoon, Harold Bauer, the noted pianist, will be the attraction, and standing room will be at a premium. H. G. Tucker, pianist, who manages these delightful Sunday afternoon chamber concerts, is entitled to liberal credit.

The Cecilia Society, B. J. Lang conductor, will give the second concert of the thirtieth season at Symphony Hall, Tuesday evening, February 6. The program will comprise a cantata by Vincent d'Indy, psalm by César Franck, cantata by Bach, and church pieces by Tanieff.

The Boston Symphony Quartet will give the fourth concert of the season at Jordan Hall Monday evening, February 5. The assisting artists will be Carl Stasny, piano, and A. Marquerre, flute.

The Boston Symphony Orchestra will appear in the fourth concert of the season at Sanders' Theatre, Cambridge, next Thursday evening, and the soloist will be Clara Kloberg, violinist. The program will be reviewed in this department next week.

Clara Munger has reason to be pleased with the work of her talented pupil, Viola Davenport, who gives promise of developing into an opera singer of reputation. Miss Munger invited the writer to hear Miss Davenport essay several operatic roles in her studio a few days ago, and the young lady, who is possessed with both appearance and voice, went through exacting performances in an interesting manner. She has a clear soprano voice that gives promise of developing into a rich dramatic quality, while her histrionic talent is manifest. Miss Davenport is endowed with a wealth of temperament, which she controls through intelligent repose. In Miss Munger's studio she gave an excellent performance of the "Jewel Song" from "Faust," and her imagination was apparent, especially as she had no orchestra to assist. Miss Munger has several other most promising pupils who are sure to be heard from later.

HERBERT I. BENNETT.

Calvé in Oregon.

PORTLAND, Ore., January 22, 1906.

Calvé appeared before an audience in Portland last evening. Long before her first number the whole house (and it was a packed one) was in raptures and at a loss to fully express its appreciation. Personally she was delightful; artistically, irreproachable.

Wynn Coman returned to Portland Sunday evening after having managed the Calvé engagements at Spokane, Salt Lake, Seattle and Vancouver. Miss Steers is now at San Francisco arranging for the two appearances of the diva there. These ladies report this tour one of the most successful ever managed by them.

Mrs. Hurlburt Edwards, of the Oregon Conservatory of Music, furnished the musical program for the last annual meeting of the Canadian Society.

Word comes from Salem that on February 6 Sullivan's "Pirates of Penzance" will be presented at the Grand Opera House at Salem. Bertha L. Kay, graduate of the Emerson School of Oratory, Boston, is stage manager, and Helen Calbraith, dean of music department of Willamette University, directress. The proceeds of the performance will be toward paying for the new Kimball pipe organ, recently installed at the university, and for a piano at the High School. Also that Dean Helen Calbraith has succeeded in adding a well balanced symphony orchestra to the College of Music. It is under the direction of William Wallace Graham.

EDITH L. NILES.

Manuscript Society Concert.

Owing to the crowded condition of our columns, the review of the last private meeting (fourth concert) of the Manuscript Society will have to be deferred until the next issue.

Mary Angell in Minneapolis.

The following criticisms refer to Mary Angell's recital in Minneapolis:

One of the really good things of the season was the piano recital of Mary Angell, of Chicago, who appeared last evening at the auditorium of the Johnson School of Music, Oratory and Dramatic Art, the recital being tendered the students of the school by Mr. Johnson. Miss Angell is an attractive type of young womanhood, reminding one involuntarily of Fannie Bloomfield Zeisler, and her playing was somewhat similar in style.

The characteristics of Miss Angell's playing may be summed up in a surprising strength, which at times, especially in the concert-stücke, was often tremendous; a fine and smooth technic that was remarkably good in her runs and octave work; and a temperament which seemed to run to the intellectual rather than the emotional. Her tone was big and full, and in the Liszt "Campanella" she did some of the best work of the evening. In the Schubert-Tausig "Marche Militaire," played as an encore, Miss Angell was very effective. The Debussy numbers were novel and interesting, especially the "Garden in the Rain," whose dainty delicacy was beautifully depicted.

There was a large and enthusiastic audience, and Miss Angell was the recipient of much very sincere applause.—From the Minneapolis Journal.

A delightful piano recital was given last evening in the auditorium of the Johnson School of Music by Mary Angell, which proved one of the most interesting music events of the week. Miss Angell's program consisted chiefly of Chopin numbers, and was cleverly chosen to exhibit her pure virtuosity, velvety tone and intelligent and artistic command of the resources of her instrument and of her art. The audience, which was composed of discriminating lovers of music, who were present by invitation, was markedly cordial in its reception of the talented young pianist.—From the Minneapolis Tribune.

Carl's Mozart Program.

William C. Carl arranged an elaborate program at the Old First Church last Sunday in honor of the 150th anniversary of the birth of Mozart. The music at both services was selected from the works of the great composer and representative of his compositions written for the church service. The Rev. Dr. Duffield spoke of the anniversary and the work of Mozart in glowing terms. The program was as follows:

Prelude, Fantasia in F minor, for Organ.
Motet, Glory, Honor, Praise and Power.
Motet, Ave Verum.
Voluntary, Romanza (Concerto, D minor).
Prelude, Andante (Fifth Quintet).
Anthem, Grant, We Beseech Thee.
Selections from Twelfth Mass—
Judge Me, O God (quarte:).
Gloria in Excelsis.
Voluntary, Andantino Cantabile (Concerto).

Mr. Carl's lecture on Handel's "Messiah," with illustrations by Adele Laeis Baldwin, contralto, and William Harper, basso, takes place tomorrow at 5 o'clock in the chapel of the Old First Church.

A Letter From Gevaert.

(From the Sioux City Journal.)

Remembering the pleasures of a boyhood acquaintance with F. A. Gevaert, director of the Royal Conservatory of Music at Brussels, Belgium, A. Cabel, of Sioux City, each year sends him a New Year's greeting, and, as usual, this year he has received a cordial acknowledgment from the venerable musician, now over eighty years of age, who sends also a recent photograph. The director writes as follows:

BRUSSELS, January 2, 1906.—Prof. Alfred Cabel, Sioux City, Ia.—My Dear Compatriot and Friend: Your annual letter has reached me as usual at the precise moment that I was expecting it, and I would have answered the same day if I had had ten minutes to spare in the twenty-four hours that followed the New Year. The fidelity of your souvenir touches me deeply and I make ardent wishes that you can stand valiantly the sojourn in a country that we

of the Old World consider so far away. A visit from your brother Adolf recently gave me much pleasure, for all your family are interwoven so intimately with my younger days. I have had taken lately a photograph which I consider good, and I have given orders that one be addressed to you. I hope it will reach you safely, and that these lines will bring you in imagination to the native land (always dear to a well born soul). May heaven keep you in good health. Believe me, dear compatriot and friend, your sincere and devoted

F. A. GEVAERT.

As a composer and linguist F. A. Gevaert occupies a high place in the cultured circles of Europe.

The Sioux City professor has mailed to the director a copy of the New Year's souvenir of the Journal, showing the enterprise of Sioux City in recovering from the fire.

DAYTON.

DAYTON, Ohio, January 26, 1906.
Clarence Eddy's organ recital at the First Baptist Church was one of the musical events of the season.

The Dayton Choral Society, which is busy preparing for its first concert, has voted to add an orchestral section, which will be composed of both professional and amateur instrumentalists.

The Cincinnati Enquirer in a recent issue says:

Slowly but surely the cause of musical high art advances in our country. One of the hopeful signs of the time we note of late, viz., the establishment of a string quartet in the city of Dayton. The leader of this organization is Charles Holstein, and the members are Helen Freeman, second; Mr. Fishmann, viola, and Mr. Davis, cello. They gave their initial concert this week, Monday, the 11th, presenting the great C major quartet of Mozart. This was, to be sure, a most ambitious attempt as a debut, but the results in general were highly creditable. The touchstone of the deepest musicianship is the capacity to enjoy pure string music, and these enthusiastic and talented young artists will teach Dayton the divine literature of chamber music.

The January meeting of the Chaminade Club was one of their most important meetings of the year and was given up to an artists' program, which the members of the club and their friends enjoyed. The participants were Effie Clark, soprano; Susan Chamberlain, violinist; Elenor Schenck, pianist; William Carl Pirsch, baritone; Charles Arthur Ridgway, pianist; Edith Welling, pianist, and Miss Burkhardt, reader. The program was distinctly artistic throughout.

The Mozart Club, of Germantown, held its holiday meeting at the home of Edith Schaeffer. A very enjoyable program of vocal and instrumental numbers was given by members of the club, assisted by Charles Arthur Ridgway, of Dayton. This club is doing excellent work in raising the musical standards of Germantown and its meetings are of importance. The members are Mary Antrim, Edna Brown, Carolyn Cade, Ruth Duckwalt, Helen Cable, J. J. Hawk, Ethel Hildabolt, Harry Kern, Mrs. C. W. McClure, Mrs. W. C. Niswonger, Chloe Niswonger, Clara Oblinger, Luella Oblinger, Herman Ostheimer, Margaret Rohrer, Mrs. F. Gruen, Ed. Rott, Bessie Schaeffer, Edith Schaeffer, Emma Burtner, Arthur Shank, J. L. Travis and Mrs. J. L. Travis.

A pupils' recital was given at the Dayton Conservatory of Music by pupils of Mr. Sprague and Mr. Lewis. The program embraced some excellent vocal and instrumental numbers, including a selection for two pianos.

The performance of the cantata "The Nativity" by Fred Field Bullard, by the choir of the First Baptist Church, was much enjoyed by a large audience. The choir was assisted by Dayton's new string quartet.

CHARLES ARTHUR RIDGWAY.



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THE SARABANDE OF THE "CELLS."—Sunday News, Charleston, S. C., February 13th, 1905.

MUSIC IN CANADA.

86 GLEN ROAD,
TORONTO, January 26, 1906.

As when to weary watchers of the night
Appears the silver star which ushers in
The dawn of day, ere yet Aurora's robes
Sweep through the portals of the east and leave
A train of saffron glory, so to us,
Weary of waiting, shines the welcome star
Which ushers in the dawn of brighter day
For Music and her votaries, who here
In our Conservatory, find at length
A home and resting place, and from the storms
That rage and war and beat upon the world
A safe retreat and shelter, where no breath
Of cold disdain, no passion's fever heat
Can chill or blight the opening blossom. Here
The gentle spirit of Cecilia,
To whom the angels listened ere she passed,
To join their white robed choir, will c'er abide
And brood, with dovelike wing, Protectress blest,
O'er all young hearts who to the Highest give
Music, the purest incense of the soul,
Music, the sparkling, never failing fount,
To quench life's thirst when other springs run dry,
Ambrosia of the gods, on which to feed
And satisfy heart hunger.

Harmony

Is not of man's invention, but divine
In origin; it had its wondrous birth
At the creation, when through infinite space
Rolled as a tide from Nature's orchestra
Her first grand symphony; its principles
Deduced from natural laws have now become
Science profound, whose torch shall shed its light
From our Conservatory walls.

Then strike

Thy lyre, Apollo! Let the brilliant train
Of muses nine appear. Melpomene,
Calliope, Euterpe lead the way,
Fling wide the door in sign of welcome!

May

All blessings, as a flood of light, descend
Upon this shrine of culture which we here
Do dedicate on this auspicious day
To Music and the sister Sciences
Of Oratory and Philology.
May all in harmony abide and ne'er
Among our chosen band be found one false,
Discordant note, but each ring clear and true,
True to our trust and to the authority
Of him on whom we all rely, and true
To those whose training is our care, and thus
Forgetting self, make Truth our polar star.

—Ode on the Inauguration of the Toronto Conservatory of Music, by Charlotte Beaumont Jarvis.

More than 1,000 persons were present at Harry M. Fields' concert in Association Hall, on the evening of January 22. An interesting and effective program was confined to the works of Liszt and Rubinstein. Mr. Field's exquisite touch and noble interpretations aroused enthusiasm, for patriotic as well as artistic reasons, the pianist being one of the most popular and successful of Canadian musicians. Paul Hahn, cellist, gave able assistance. The numbers included "Consolation" in D flat, valse impromptu, "Waldesrauchen" étude, "Venezia e Napoli," "Love Dream," No. 1; polonaise in E, and Rhapsody No. 14, Liszt; "Lesginka" ballet music, from "The Demon," and the allegro molto movement from the sonata in D, for piano and 'cello, Rubinstein.

The program of the National Chorus concert at Massey Hall, on Monday evening, January 29, is arousing much interest, and a very large audience is assured. At the second event under the same auspices, on the evening of January 30, the New York Symphony Orchestra will play compositions by Mendelssohn, Rimsky-Korsakow, Elgar, Lalo and Tchaikowsky, and Marie Hall, the young violinist, will appear as soloist.

At St. George's Hall, on January 23, Abbie May Helmer, W. O. Forsyth's gifted pupil, gave her first Toronto recital since her sojourn in Germany. Her program consisted of compositions by Chopin and Liszt, also transcri-

tions of works by Wagner and Schubert. The young pianist displayed genuine musical ability and gave evidence of an excellent schooling. She, no doubt, will continue to have an increasingly bright artistic career. As the critic, Mr. Parkhurst, writes: "Speaking generally, Miss Helmer revealed an appreciable gain in volume and nobility of tone, the sonority, always musical, she evoked from her instrument being remarkable in the intense moods of her music, while, on the other hand, she showed no loss of her delicacy of touch nor poetry of treatment where these distinctive merits were required." The assisting vocalist was a well known and popular contralto, Grace Lillian Carter Merry, soloist in Dr. Torrington's fine choir at the Metropolitan Church.

The poem which is at the head of these columns was written in September, 1887, by Mrs. Edgar Jarvis, who afterward graduated at the conservatory of which she writes in such eloquent language. "Leaves From Rosedale," Mrs. Jarvis' charming book, which the William Briggs Publishing Company, of Toronto, has just brought out, contains this Inaugural Ode, and also the following selections: "Dedication," "Rosedale," "Christmas Eve," "In the Dark," "In the Mist," "In the Light," "A Romance of the U. E. Loyalists," "Dominion Day," "The Death of the Old Year," "Victory at Batoche" (Northwest Rebellion), "Hymn of Peace" (Northwest Rebellion), "Nuptial Hymn," "Fireweed," "Via Dolorosa," "Auf Wiederschen," "Isola d'Arturi," "The Shipwreck," "Eugenie in Paris," "The Lighthouse," "Royal Renunciation," "The Veil of St. Veronica," "The Workgirl's Rest," "For Your Sake," "Eastern Hymn," "A Woman's Political Creed," "What Is Death?", "Unseen," "Autumn," "In Memoriam," "Night," "My Coach and Eight," "Toronto's Welcome," "Gulnare" (cantata), "The Sea King's Bride" (cantata), "Exit Electra"; Juvenile Poems: "Song of Joan of Arc," "Jesus Wept," "Constancy"; song, "Truth," "The Star Gazer," "On the Falls of Niagara," "Leave Us Not," "Jairus' Daughter," "On a Waltz," "Spring Song," "Never Despair," "The Return of Spring," "The Wandering Jew," and "L'Envoi."

The second of the series of twilight organ recitals in the Central Methodist Church will be given tomorrow afternoon at 4 o'clock. Mr. Hewlett, organist at the Centenary Church, Hamilton, has been engaged for this event.

Edmund Burke, a Canadian singer, cousin of Harold Jarvis, tenor, of Detroit, has made a successful operatic debut this season at Montpelier, France. His repertory already includes Friar Laurent in "Romeo and Juliet," Philemon in "Philemon and Baucis," Mephisto in "Faust," and leading roles in "Traviata" and "Rigoletto."

Gertrude Lowry, pupil of Dr. Ham, has received the appointment of contralto soloist at the Church of the Redeemer, and G. W. Ross, another pupil of the same eminent teacher, is now tenor soloist at St. James' Cathedral.

Enthusiastic reports are being received here regarding the singing of Edith Miller, formerly of Portage la Prairie and Toronto. Among those present at her recent London recital were: Sir Gilbert and Lady Parker, Lady Aberdeen, and Mr. Taylor, of the London branch of the Bank of Montreal.

A recent social event has led to this conclusion: Among musical and literary people there are those who, when they converse, cause others to feel that they do not know and may never learn as much as these musical and literary authorities. But (running down most mountains there is usually a little silver river!) there is also the type whose words, just as clever and more sympathetic, cause one to think: "My wings are feeble. They'll gain strength. One day I'll soar higher."

Musicians in Toronto are very busy. But sometimes they find time to attend afternoon teas of the ultra formal variety. One of these was made grandly impressive the other day by the exquisite strains of harpers, whose music some way gave an impression of so many cents a note. Another "tea" had such an air of the "four hundred" about it that—bless their dear little hearts!—the hostesses didn't need any harpers! Was this an example of Society versus Music? Or should music, in any case, endeavor to embellish or decorate these formal afternoon teas?

Watkin Mills, Edith Kirkwood, Gertrude Lonsdale, Harold Wilde and Edward Parlovitz presented the "Daisy Chain" and miscellaneous selections at Association Hall on January 20, winning applause, as in Victoria and other Canadian cities.

St. Thomas.

"Judas Maccabeus" will be sung at St. Thomas, Ontario, tonight, with Rechab Tandy, tenor, of Toronto, as one of the soloists.

Galt.

Elizabeth Topping, pianist, will give a recital in Galt on February 2. She will be assisted by Robert S. Pigott, baritone.

Victoria.

It is probable that as a happy result of the Musical Festival held in this city in December, a permanent society may be organized. At a chorus meeting held on January 10 it was resolved:

That a musical society be formed, composed of singing and subscribing members, and controlled by an executive and musical committee.

That the singing members make the necessary rules and regulations for their self-government.

That subscribing members be enrolled on payment of \$5 per annum, which would entitle them to tickets for the concerts, and access to the seating plan one day in advance of the general public.

That the musical committee be composed of singing members.

That the executive committee be composed of twelve members, six to be elected from the subscribers and six from the singing members.

That the duties of the executive committee be to arrange concerts, engage artists, manage the financial business of the society, and generally do all in its power for the advancement of music in Victoria.

That the singing members be requested to give an annual sacred concert, and that a certain number of free tickets be sent to all churches, hospitals, orphanage, Salvation Army, and other charitable institutions for distributions among their poor people. Mr. Ricketts has very generously offered to make no charge for theatre for this occasion.

That in order to foster and encourage a love of music in the young, the school authorities be approached with a view to holding an annual singing competition between the children of the public schools of the city, and that a prize be given, to be held by the successful school during the ensuing year.

Among observations made were the following:

The concert of Friday, December 8, is acknowledged by all who were present to have been one of the most enjoyable events ever held in Victoria, and the festival fully demonstrated the advantages of combined local endeavor.

Watkin Mills and his associates were very pleased with their reception, and are anxious to again visit us. They stated that their colleagues in London were as anxious to come to us as we are to have them.

It is well known that eminent vocalists and instrumentalists frequently visit Vancouver, Seattle, Portland and other Sound cities. They will not come to Victoria because the expense of sending advance agents to work up enthusiasm and pave the way is enormous and prohibitive. The visits of Melba, Nordica and Calvé to Vancouver, and Eames to Seattle are excellent examples.

Notwithstanding the expense of bringing such eminent artists as Watkin Mills and his associates to Victoria, and the additional expense incidental to an initial effort, the festival resulted in a profit of \$1,92. Voluntary donations to the funds of the proposed society amounting to \$70 have since been received, and promises of \$100 as soon as it is successfully formed. The trustees of the late Victoria Choral Union have offered their music and other property (value, about \$500) to the society.

The formation of a strong and stable society would do much to improve the musical life of our city. It could place itself in communication with the leading vocalists and instrumentalists of London, New York, San Francisco, &c., and be the means of inducing them to visit Victoria. Nothing would be too big for it to undertake, and when once firmly established, could probably arrange for a monthly concert during the winter.

The proposed society would number among its members many whose business or pleasure necessitates travel to London, New

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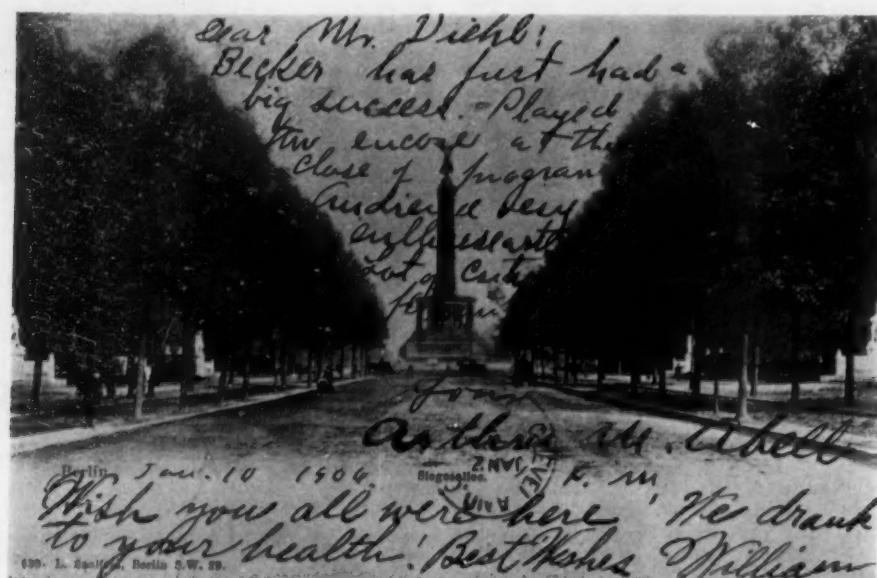
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York, &c. They could interview artists, explain the object and scope of the society, and advise the committee as to possible engagements.

Once the society is successfully inaugurated, Vancouver, Nanaimo, New Westminster, Revelstoke, &c., would not be slow to grasp the benefits to be derived, would probably organize on similar lines, and so offer additional inducements to artists to visit British Columbia.

The Victoria Theatre is probably the best place in town for the holding of concerts. In view of the number of concerts proposed to be given, advantageous terms can be obtained from Mr. Ricketts, the lessee and manager, who has promised to allow the use of his building at half the regular rates.

Success to the Victoria Festival Chorus in this admirable undertaking!

Ella Wheeler Wilcox, in her poem, "Your Mission," gives advice by which a number of Canadian musicians may profit. She says in part:

"If you would help to make the wrong things right,
Begin at home; there lies a lifetime's toil.
Weed your own garden, fair for all men's sight,
Before you plan to till another's soil."

God chooses His own leaders in the world,
And from the rest He asks but willing hands—
As mighty mountains into place are hurled,
While patient tides may only shape the sands."

MAY HAMILTON.

Helm and Fraencke Institution.

January 24 there was a concert at the New York German Conservatory of Music at College Hall, a dozen solo singers and players, besides the large orchestra class, taking part. As a sample of the work done at this institution, we reprint the program:

Overture, Spring, two Pianos, eight hands.....Goldmark
Grace Schad, Misses I. Turner, Helena Beck, and I. F. Randolph
Agnes Dei, for Soprano with Violin Obligato.....Bizet

Gertrude Sulzbach.

Concerto, for Violin, Andante and Finale.....Mendelssohn
Charlotte Moore.

Flower Song, for Soprano.....Faust
F. Towne.

Prelude and Fugue, A minor.....Bach
I. F. Randolph.

O mio Fernando, Aria for Contralto.....Donizetti
Anna C. Ebendick.

Concerto, for Piano, A major, First Movement, Cadenz Rein-
cke.....Mozart
Josephine Huber.

Du bist wie eine Blume, for Tenor.....Otto Cantor
Ich Liebe Dich.....Mildenberg

Arthur Schlobohm.

Concertante, for two Violins, C major.....Chas. Danca
Chas. Breitenbach and Howard Noe.

Conductor, Otto F. Stahl.

By the Waters of Babylon, for mezzo soprano.....Howells
Emelie Cesar.

Coronation March Meyerbeer
Orchestra Class.

January 27 the same hall was again crowded to the

doors with a "Mozart memorial" program. Messrs. von Dameck, Zornig, Bach and Ebann played a string quartet in G, followed by a talk with musical illustrations by Carl Fiqué, the theme "Mozart the Culmination of the Classic." Witty and instructive, Mr. Fiqué talks in most interesting fashion, and plays equally well. The "Lacrymosa" and "Ave Verum," accompanied by strings, organ and piano, closed the evening, the following picked singers uniting in it: Sopranos, Ida Klein, Florence Sears Chaffee, Catherine Fiqué; altos, Marie Maurer, Olga Osterland, Clara Osterland; tenors, Wm. Xantzen, Carl Hiller, John Ratz; bassos, A. Osterland, Ed. Schloemann, H. Gaertner.

A students' concert takes place tonight, January 31, at College Hall.

PROVIDENCE.

PROVIDENCE, R. I., January 28, 1906.

The People's Choral Association gave a performance of Gaul's Cantata "The Holy City" and also some part songs in Infantry Hall Thursday evening. The soloists were Gertrude Miller-Woodruff, soprano; Lora Holmes, contralto; Louis Black, tenor; and Percy Smith, bass. Minor parts in the numbers sung were assumed by Altina Chapleau, soprano, and Harriet Johnson, contralto. Harriet Mansir at the piano, Katharine Littlefield at the organ, and Frank Raia, harpist, furnished the instrumental support. A. H. Ryder conducted. The soloists sang well, especially Mrs. Woodruff and Mr. Black. The Chorus work was somewhat crude and not up to the standard which should have been reached by a chorus which has had the benefit of several months steady rehearsing.

Marie Hall, the English violinist, will appear here at Infantry Hall on Friday evening next. She will be assisted by Hamilton Harty, pianist.

Considerable interest was centered in the second concert of the Kneisel Quartet which was given here, Friday evening of last week, owing to the fact that Mrs. Anne Gilbreth Cross, one of our most gifted pianists, was the soloist of the occasion. She received a hearty ovation from her many friends in the audience.

Sousa and his band played to two crowded houses here Friday and Saturday afternoon and evening of last week. Herbert Clarke, the cornet soloist, had been engaged in band work in this city for several years and was given a hearty greeting by the large audience.

A pleasant recital was given under the auspices of the Chaminade Club last Wednesday morning at the residence of Mrs. Arthur L. Kelley. Fielding Roselle, contralto, sang a program of songs by Hugo Wolf. She was assisted by Alice Loraine Johnson, violinist, Edna B. Hale and

Blanche Greenwood, pianists, and Edith Nichols, accompanist.

One of the musical events of next month will be a song recital by Lucy Anne Allen, soprano, assisted by Dr. J. Albert Jeffrey, pianist, of the New England Conservatory. Miss Allen is a graduate of the William L. Whitney School of Boston, Mass., and Florence, Italy, and she has spent several seasons in the study of voice and operatic tradition in Italy. The recital will be given in the "Eloise" on Wednesday evening, February 7.

A piano recital by the pupils of Frank E. Streeter, assisted by Franklin Wood, basso, was given on Friday evening the 26th. Those taking part were Lobbin S. Brice, May Nichols, Florence L. Baker, Grace E. Latham, Irene F. Oakley, Albert M. Peterson, Lillian S. Andrews, E. Eunice Fryer, Charles V. Cronk, Bertha Antoinette Hall, Anna G. Royce, Eleanor R. Schofield, and Mildred L. Smith.

A concert will be given by the pupils of Williams Harkness Arnold, in his studio next Monday evening, when "Flora's Holiday," by H. Lane Wilson, will be presented.

A concert for the benefit of the musical fund of the Stewart Street Baptist Church will be given Tuesday evening next. Those who will assist are: Claude W. Sperry, trombone; Gertrude Donnelly, reader; Mrs. Claude W. Sperry, contralto; Frank A. Raia, harpist; Franklin Wood, basso, and Elizabeth M. Zimmerman, accompanist.

Caruso and Buzzi-Pecchia.

Signor Caruso has recently been singing with a great deal of success two songs, entitled "Torna Amore" and "Lolita" (a Spanish serenade), composed by Signor Buzzi-Pecchia of this city. He sang these at Mr. Smith's musicale recently, at Bagby's Musical Morning at the Waldorf-Astoria, and at Mrs. Perry Belmont's musicale in Washington.

At the Smith musicale Mr. Buzzi-Pecchia, who was at the piano himself to play the accompaniments, was complimented on the beauty of his songs; at the Waldorf he was called out by the audience to receive congratulations, and after singing of the songs at Mrs. Belmont's he received congratulations by wire.

Mr. Buzzi-Pecchia, one of the most gifted composers residing here, is a thorough musical scholar. He wrote for Ricordi, of Milan, the piano arrangements of Massagni's operas.

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LEOPOLD GODOWSKY IN BERLIN.

The following are a few of the countless praises called forth by the playing of Leopold Godowsky in the German capital. They will be found interesting reading:

"Leopold Godowsky is the greatest virtuoso that was ever heard, and yet he has remained a good musician."—M. Loewengard, in the *Berliner Börsen-Zeitung*, December 9, 1904.

"The artist astounded his hearers with his unfailing, pearly and brilliant technical facility, charmed them with the beauty, tenderness, fullness and rich variety of his touch, and with his natural, fresh, flexible and refined execution made a most favorable and splendid impression. Among modern pianists there is hardly one who exercises so much mental fascination as Godowsky."—*Vossische Zeitung*, January 18, 1901.

"Herr Godowsky is a genuine wizard at the piano."—*Berliner Fremdenblatt*, January 18, 1901.

"There can no longer be any doubt that Godowsky is to be counted among the greatest phenomena in the field of piano playing. Technically he is a marvel; not only can he play anything, but he performs it also with a repose and a precision, and in the left hand, too, which one would not have considered possible. Moreover, one can listen to him not only with astonishment, but also with real musical pleasure. * * * The characteristic part of his playing is its tirelessness, its straightforward, natural quality. Even in the most extreme forte, a harsh, unpleasant tone never offends the ear, and the effect is never heavy nor the performance blurred."—Dr. Leopold Schmidt, *Berlin Tageblatt*, January 18, 1901.

"A strength and elasticity of touch, which never hurt the piano and never strained its fullness of tone to the last bounds of possibility, a velvet soft 'piano,' with a wealth of delightful nuances, a sureness in technical difficulties which never left the player in the lurch, plastic working out of motives, clearness of tone production, a certain dreamy something in the performance of Schumann and Chopin, which especially suit him—all these qualities raise Herr Godowsky into the first rank of great pianists. The technical development of his left hand is so perfect that a further advance in that direction can scarcely be considered possible. * * * It was a success such as for years no new artist has attained."—E. E. Taubert, the Berlin Post, January 20, 1901.

"Thanks to his individual qualities, Leopold Godowsky unchained an actual hurricane of applause, one such as seldom rages in this hall."—Dr. Paul Ertel, *Lokal-Anzeiger*, December 7, 1900.

"Godowsky is the only pianist who never hurts one."—Dr. Leopold Schmidt, *Tageblatt*, November 27, 1903.

"Godowsky's fingers know how to sing as those of no other living pianist."—Prof. E. E. Taubert, Post, November 29, 1903.

"Godowsky's technic, refinement of touch and beauty of tone are not to be surpassed."—*Berliner Börsen-Zeitung*, January 21, 1904.

"The technical power of Godowsky's hands borders really on the fabulous, and makes it possible for the artist to draw out the tonal effects of his instrument in a way scarcely conceived of."—*Allgemeine Musik-Zeitung*, January 22, 1904.

A Giorgione Masterpiece.

This is a reproduction of Giorgione's marvelous masterpiece, "Il Concerto." The picture is at the Pitti Gallery,



A GIORGIONE MASTERPIECE.

in Florence, and is alone worth a visit to that treasure house of art.

Jessie Shay in Ensemble.

Jessie Shay, as the assisting pianist in the recent concert by the Kaltenborn Quartet, received a generous share of recognition from the New York music critics. The tributes follow:

Jessie Shay was the assisting pianist, and proved a capable ensemble player.—*The Globe and Commercial Advertiser*.

Miss Shay did her share with commendable discretion.—*The New York Press*.

Jessie Shay played the piano mazes like trifles light as air.—*The Evening Sun*.

Miss Shay's work as the pianist of the evening is much to be commended.—*The New York News*.

Good technic and style.—*The Evening Post*.

Miss Shay followed with sympathy and executed with taste and skill, Miss Shay's performance of the piano part being almost altogether what the requirements of ensemble playing demand.—*The New York Times*.

She played in a buoyant, magnetic manner that charmed the audience.—*The Evening Telegram*.

ELSA RUEGGER IN THE WEST.

Elsa Ruegger, the distinguished 'cellist, is in the West filling engagements. She will remain in that section until February 9, when she is to appear in Boston as soloist with the Boston Symphony Orchestra.

During the past fortnight Miss Ruegger played in Cleveland, Ohio, with the Pittsburgh Orchestra, at a recital under the auspices of Western College, at Oxford, Ohio, and at concerts and musicales in Chicago.

At the recital at Oxford College, Miss Ruegger was assisted at the piano by Alice A. Parker, a member of the faculty, in the following interesting program of music, written for the violoncello:

Sonata, D major	Locatelli
Serenade, op. 34	Lindner
Mazurka, op. 11, No. 3	Popper
Variations and Symphoniques	Boellmann
Elegie	G. Faure
Zigeunerstanz	W. Jeral
Melody	Gluck
Nocturne	Chopin
Elfentanz	Popper

Here are the tributes to Miss Ruegger's beautiful art culled from the Cleveland daily papers:

Elsa Ruegger achieved a brilliant success in Herbert's 'cello concerto. The work itself is conceived upon rather heroic lines and is splendidly treated by both the solo instrument and the orchestra. Paur considers it one of the most important compositions for the 'cello yet written, and I quite agree with him. It is entirely free from the usual vapid and commonplace technic of virtuoso pieces. It is sincere music and of a high order at that.—*Cleveland Press*, January 19, 1906.

Elsa Ruegger, whose graces heighten the effect of her masterly control of the violoncello, was the charming central figure of the fourth Symphony Orchestra concert of the season, Thursday evening. From the first notes of the intricate and brilliant concerto for violoncello and orchestra, which illustrated Victor Herbert's ability to create a fitting vehicle for the display of his own skill with the 'cello, Miss Ruegger carried conductor and orchestra, as well as the audience, with her.

Her power and depth of expression roused Conductor Paur to a rare pitch of enthusiasm, which spread to his band of players and contributed not a little to the verve, dash and enthusiasm of a notable rendition of the varied program. Miss Ruegger was especially effective in two solos with piano accompaniments ably rendered by Adella Prentiss Hughes. Her final encore, Massenet's exquisite "Elegie," afforded opportunity for the perfect expression of her fine musical temperament.—*Cleveland Leader*, January 19, 1906.

Elsa Ruegger, the Belgian 'cellist, was the soloist of the evening. Her opening number, Victor Herbert's concerto with full orchestra, was given as the first number and completely won her audience. Breadth of tone and sustained sweetness were the predominating features of her work, while technical skill was taxed to the utmost in the performance. Her second appearance resulted in Paur's "Elegie" and Jeral's "Zigeunerstanz," to which the piano accompaniment was admirably played by Adella Prentiss Hughes.—*Cleveland News*, January 19, 1906.

The soloist who played Herbert's splendid work was Elsa Ruegger, a personage and artist received with marked cordiality. She has been here before. In the interim her tone has gained in opulence, power and warmth. Her technic is flawlessly clean.—(Translation) *Cleveland Wechter und Anzeiger*, January 19, 1906.

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JAN KUBELIK IN BOHEMIA.

(By the writer of the article, "News from the Sevcik School," published in THE MUSICAL COURIER, July 19, 1905.)

Kubelik's last Prague concert was announced for 4 o'clock in the afternoon, but at 3:30 the Rudolfinnen was completely filled by a crowd of interested spectators, who awaited the coming of the great violinist, to welcome him back to the scene of his early struggles and later triumphs, from which he had been absent for more than three years.

Notwithstanding Kubelik's formal adoption of the Hungarian nationality, which for a time estranged him from the sympathies of his own people, the greater portion of those present felt proud of him and his achievements, remembering that his greatest successes were made while he was still of their nationality.

Everybody felt a sense of ownership in the great player, from Professor Sevcik, his great teacher, who stood at the door listening smilingly to the long rounds of applause which broke forth from the multitude as a token of welcome to his former pupil as he stepped upon the platform—from this master down to the very humblest, all hearts went out to the master, Kubelik, both for himself and his work.

Were the reader seated in the top gallery of the auditorium, this colloquy would appeal to him as a matter of some dramatic interest:

An elderly washerwoman was saying that she was once a neighbor of young Jan's, and "I tell you his incessant scraping and scratching almost drove me crazy. Why, for fourteen hours a day he used to go on and on, and it never brought him a heller (a native coin of small denomination); it served him nothing and it did not serve anybody else anything; about all it did was to plague those better employed. It worried me so that sometimes I hardly knew what I was doing." Then she started to tell a story about how on one occasion she dropped a roll of new flannel into a tub of boiling water, a disaster which she attributed to the strain on her nerves caused by a hard day's wash, from early dawn until late in the evening, and continually buzzing in her ears was an accompaniment of double harmonics, fingered octaves and persistent thirds, sixths and tenths. She related how she had invaded the privacy of the player's room and remonstrated with him in a style more characterized by sincerity than politeness. She had told him, "For God's sake stop! Nothing but your scraping and scratching and grunting from morning till night, and you

can't play a tune yet! Sacramensky! Pro Cristo Pany! realized that his conception of music had deepened perceptibly since he had last been heard in Prague.

After the Mozart number was over, the program became more conventional in character and was directed principally to virtuoso effects. Musical amateurs all over the world know how Kubelik is accustomed to play Paganini and Wieniawski, and it is hardly necessary to repeat how wonderful were his harmonics, how pearly were his runs and arpeggios, how apparently easy his mastery of every technical difficulty. Before now it was his aim to conquer such technical difficulties so absolutely that he would be able to play through a whole concert without making a single technical error. He has been more successful in this respect than any contemporary violinist, and yet the other afternoon he made a few trifling slips. Does not Ruskin say, however, that "the work of an artist is never flawless in point of execution, although the work of a machine may very well be so?"

Thanks to the judgment of Professor Sevcik, however, which differed materially from that of this self constituted critic, the world gained a rare acquisition and our delightful peasant was proven a poor critic. In spite of her remonstrance, the great Kubelik persevered in his technical studies, with the result that he is today one of the greatest, if not the greatest, light in his particular calling.

Let us go back to the great player standing on the stage before his former countrymen. The sound of the applause is dying away; the great Kubelik stands before them all, proud and happy; the smiling faces of his friends beam forth welcome. Kubelik is ready; the Bohemian Philharmonic Orchestra is ready, and the people are expectant. The orchestra plays the opening bars of Mozart's concerto, op. 121; Kubelik begins; the audience listens, drinking in greedily the beautiful tones that come from the soul of the master's violin. All agree that never before was heard such wonderful music. Those who heard the master for the first time on this occasion will not easily forget how he played the Mozart concerto.

No violinist in the world possesses to a greater degree than Kubelik that particular quality called by German connoisseurs "Violin Reiz," by which they understand a certain indefinable charm and a subtle strain of beauty that seems to come from the very soul of the violin itself, which some—and only some—great artists can draw out from the souls of their instruments. There are some who can impart this subtle touch of divinity to every note they play. It is as if the instrument itself really had a soul, and under which seems to issue forth richly, and then, as if it feared the touch of the master musician this soul is given a voice, the very light, fades away and grows smaller, until it joins itself again to the eternal nebulous soul of music.

The quality of "Violin Reiz" lends itself with wonderful fitness to the interpretation of Mozart's concerto, op. 121, and Kubelik's old admirers were brought at once under the spell of his well remembered charm of tone; they soon

Kubelik is pre-eminently an artist, and slight technical blemishes go only to show that, incomparable virtuoso though he is, he is still human and therefore not altogether exempt from fallibility. That he plays with more warmth and temperament than he formerly did is incontestable.

The last number on the program was the variations on the air from "Moses in Egypt." Kubelik did full justice to this astonishing piece of musical composition, and at its close the audience insisted upon his return many times. He responded to this sentiment by rendering a nocturne of Chopin, a Spanish dance and the "Moto Perpetuo" of Weber.

Some of the Sevcik pupils, who had heard none of the numbers on the program, waited patiently outside the doors longing for an opportunity to enter. Unsuccessful in obtaining seats, they had still, with a courage worthy of the cause, come down to the Rudolfinnen in the hope of effecting an entrance by some means. They had besieged the director with prayers for admission—"only a few feet of standing room, somewhere, anywhere!" they implored. Courteous, but inexorable, Mr. Urbeneck assured them that it was out of his power to grant their request; not at any price, nor on any pretext, dare he admit them; the police regulations were too strict on these occasions!

Sorrowing, but not as those who have no hope, the little company of virtuosos waited behind the closed doors of the concert room during the entire afternoon, until the doors were flung open after the playing of the air from "Moses." Then the young artists put themselves in the places of those who were departing and joined the large



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majority of the audience who still remained, and listened delightedly to the encores.

The Sevcik class was well represented in the concert room as well as inside the closed doors. Among the first violins was Professor Schultz, of Chicago, who, having arrived too late to obtain a ticket, accepted that position in order to hear the famous artist. In the organ loft, among others, were Miss Buchanan and Mr. Zessner, the Western Paganini, so called from his striking likeness to the pictures of the king of virtuosos. Mr. Egbert, the genial president of the Anglo-American Club, sat in the balcony immediately behind. Among others was Miss Eileen O'More, whose playing at the club on the occasion of the visit of the English journalists made such an excellent impression. Sitting near her were Miss Vojacehn, the popular accompanist; Mr. Eichenlaub, and Miss Francesca Bendeke, the promising young violinist from Minneapolis. Professor Sevcik looks upon Miss Bendeke as one of his most promising pupils, and all who know this young lady's work believe that in a short time she will be among the foremost violinists in the world.

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JAN KUBELIK IN BOHEMIA.

(By the writer of the article, "News from the Sevcik School," published in THE MUSICAL COURIER, July 19, 1905.)

Kubelik's last Prague concert was announced for 4 o'clock in the afternoon, but at 3:30 the Rudolfinnen was completely filled by a crowd of interested spectators, who awaited the coming of the great violinist, to welcome him back to the scene of his early struggles and later triumphs, from which he had been absent for more than three years.

Notwithstanding Kubelik's formal adoption of the Hungarian nationality, which for a time estranged him from the sympathies of his own people, the greater portion of those present felt proud of him and his achievements, remembering that his greatest successes were made while he was still of their nationality.

Everybody felt a sense of ownership in the great player, from Professor Sevcik, his great teacher, who stood at the door listening smilingly to the long rounds of applause which broke forth from the multitude as a token of welcome to his former pupil as he stepped upon the platform—from this master down to the very humblest, all hearts went out to the master, Kubelik, both for himself and his work.

Were the reader seated in the top gallery of the auditorium, this colloquy would appeal to him as a matter of some dramatic interest:

An elderly washerwoman was saying that she was once a neighbor of young Jan's, and "I tell you his incessant scraping and scratching almost drove me crazy. Why, for fourteen hours a day he used to go on and on, and it never brought him a heller (a native coin of small denomination); it served him nothing and it did not serve anybody else anything; about all it did was to plague those better employed. It worried me so that sometimes I hardly knew what I was doing." Then she started to tell a story about how on one occasion she dropped a roll of new flannel into a tub of boiling water, a disaster which she attributed to the strain on her nerves caused by a hard day's wash, from early dawn until late in the evening, and continually buzzing in her ears was an accompaniment of double harmonics, fingered octaves and persistent thirds, sixths and tenths. She related how she had invaded the privacy of the player's room and remonstrated with him in a style more characterized by sincerity than politeness. She had told him, "For God's sake stop! Nothing but your scraping and scratching and grunting from morning till night, and you

can't play a tune yet! Sacramensky! Pro Cristo Pany! realized that his conception of music had deepened perceptibly since he had last been heard in Prague.

After the Mozart number was over, the program became more conventional in character and was directed principally to virtuoso effects. Musical amateurs all over the world know how Kubelik is accustomed to play Paganini and Wieniawski, and it is hardly necessary to repeat how wonderful were his harmonics, how pearly were his runs and arpeggios, how apparently easy his mastery of every technical difficulty. Before now it was his aim to conquer such technical difficulties so absolutely that he would be able to play through a whole concert without making a single technical error. He has been more successful in this respect than any contemporary violinist, and yet the other afternoon he made a few trifling slips. Does not Ruskin say, however, that "the work of an artist is never flawless in point of execution, although the work of a machine may very well be so?"

Kubelik is pre-eminently an artist, and slight technical blemishes go only to show that, incomparable virtuoso though he is, he is still human and therefore not altogether exempt from fallibility. That he plays with more warmth and temperament than he formerly did is incontestable.

Let us go back to the great player standing on the stage before his former countrymen. The sound of the applause is dying away; the great Kubelik stands before them all, proud and happy; the smiling faces of his friends beam forth welcome. Kubelik is ready; the Bohemian Philharmonic Orchestra is ready, and the people are expectant. The orchestra plays the opening bars of Mozart's concerto, op. 121; Kubelik begins; the audience listens, drinking in greedily the beautiful tones that come from the soul of the master's violin. All agree that never before was heard such wonderful music. Those who heard the master for the first time on this occasion will not easily forget how he played the Mozart concerto.

No violinist in the world possesses to a greater degree than Kubelik that particular quality called by German connoisseurs "Violin Reiz," by which they understand a certain indefinable charm and a subtle strain of beauty that seems to come from the very soul of the violin itself, which some—and only some—great artists can draw out from the souls of their instruments. There are some who can impart this subtle touch of divinity to every note they play. It is as if the instrument itself really had a soul, and under which seems to issue forth richly, and then, as if it feared the touch of the master musician this soul is given a voice, the very light, fades away and grows smaller, until it joins itself again to the eternal nebulous soul of music.

The quality of "Violin Reiz" lends itself with wonderful fitness to the interpretation of Mozart's concerto, op. 121, and Kubelik's old admirers were brought at once under the spell of his well remembered charm of tone; they soon

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The last number on the program was the variations on the air from "Moses in Egypt." Kubelik did full justice to this astonishing piece of musical composition, and at its close the audience insisted upon his return many times. He responded to this sentiment by rendering a nocturne of Chopin, a Spanish dance and the "Moto Perpetuo" of Webs.

Some of the Sevcik pupils, who had heard none of the numbers on the program, waited patiently outside the doors longing for an opportunity to enter. Unsuccessful in obtaining seats, they had still, with a courage worthy of the cause, come down to the Rudolfinnen in the hope of effecting an entrance by some means. They had besieged the director with prayers for admission—"only a few feet of standing room, somewhere, anywhere!" they implored. Courteous, but inexorable, Mr. Urbeneck assured them that it was out of his power to grant their request; not at any price, nor on any pretext, dare he admit them; the police regulations were too strict on these occasions!

Sorrowing, but not as those who have no hope, the little company of virtuosos waited behind the closed doors of the concert room during the entire afternoon, until the doors were flung open after the playing of the air from "Moses." Then the young artists put themselves in the places of those who were departing and joined the large



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SYRACUSE.

310 NOXON STREET,
SYRACUSE, N. Y., January 20, 1906.]

Duet, Micaela and Don José.
Edith Trost and William Alexander Snyder.

Contralto Solo, Habanera.
Gertrude Thompson Frensdorf.

Baritone Solo, Toreador's Song.
Clarence Dillenbeck.

Trio, Card Scene.
Mrs. Ball, Mrs. Frensdorf, Mrs. John R. Clancy.

Soprano Solo, Micaela Aria.

Mrs. McDonald.

Quintet.

Mrs. Ball, Mrs. Clancy, Mrs. Frensdorf, Mr. Snyder
Mr. Dillenbeck.

Soprano Solo, Ah, fors e lui, from *Traviata*. . . . Verdi
Helen Dickie Butler.

Accompanists, Mrs. Frank Louis Walrath and Louis Baker
Phillips.

This program of selections from Bizet's "Carmen" was arranged by Mrs. Charles W. Ball and was given by the Morning Musical Club, at Assembly Hall. The recital was enjoyed by an unusually large audience and the features were the singing of "Ah fors e lui," from "La Traviata," by Helen Dickie Butler, and the "Toreador Song," by Clarence Dillenbeck.

It was Miss Butler's first appearance since her summer abroad, and her hearers were greatly surprised with her development. The "La Traviata" aria is an ambitious work for most singers with years of experience behind them, but the young woman sang it in splendid style, with good enunciation and perfect intonation. Her voice is far reaching and of very sweet quality. The local press waxed enthusiastic in commenting on her work, and called it the best piece of vocalism heard in this town in many a day. Louise Nellis Foster, Miss Butler's teacher, was the recipient of many congratulations on her pupil's artistic work.

The soloists for the performance of "Faust," at the Wieting, February 21, have been secured by Mrs. Hamilton S. White, who is arranging the affair. J. Barnes Wells, of New York, will sing the part of Faust; Mrs. John Dunfee, the part of Margarita; John Dempsey, of Buffalo, as Mephistopheles; Mrs. Harry Tidd and Clarence W. Burr, as Martha and Valentine.

Richard Grant Calthrop will give a song recital at West Maryland College, February 9.

The quartet choir of the First Presbyterian Church will be surprised when it enters in the new church building. The new \$15,000 organ in this church is rapidly nearing completion.

Charlotte Maconda, soprano, Paolo Gallico, pianist, and Carl Schlegel, baritone, will be the soloists at the Liederkranz concert at the Alhambra, February 5. Albert Kuenzlen is rehearsing twice a week with the chorus and

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promises that the choral numbers will be the best ever sung by the Syracuse Liederkranz.

Dr. Jon Jackson is to be the soloist at the University concert at the Wieting, January 31. Dr. Jackson is a graduate of the Syracuse University Medical College, but has never been heard here before in concert work.

There is a movement here to give a series of free organ recitals in the central churches for the benefit of the poor. The project, which was suggested by Arthur Towne, secretary of the Associated Charities, is meeting with the approval of many of our church musicians, and a committee, with George Kasson van Deusen as chairman, has been appointed to further the project. The idea is a praiseworthy one, and as the organs are unused during the week they now may be more often enjoyed by those who only hear them Sundays.

At his fourth recital at Mendelssohn Hall, Karl Grienauer, the cellist, played a movement from one of William Berwald's compositions. It was the romanza from the sonata in F major, and in speaking of the work in a letter to Professor Berwald, Mr. Grienauer said: "As the applause at the end of the number would not cease, I played a part of the movement again. After the concert I was asked by many persons who the composer of this wonderful composition was, and where he lived." He lives in Syracuse, Mr. Grienauer, and we are proud to say it.

The series of subscription concerts which were mentioned a few weeks ago in this column as being contemplated by the music department of the Fine Arts College at the University are now assured. The subscriptions were made up for the most part among the student body and faculty, and the financial success is certain. The soloists have been chosen and dates assigned. The first recital will be by Maud Powell, violinist, on February 6. Rudolf Ganz, pianist, will be here February 26, and William A. Middelschulte, organist, and Corinne Rider-Kelsey, soprano, March 14 and April 10. The plan of giving these artist recitals under University direction is new this year, and the prompt response given to the call for subscribers is extremely encouraging.

Three concerts by the Symphony Orchestra are announced for February 1 and 15 and March 8. They will be given under local direction for the benefit of the Junior George Republic. Programs will be devoted to Mozart, Haydn and Beethoven symphonies respectively.

Henri Bitters, one of the oldest Syracuse music teachers, recently celebrated his forty-second anniversary as a teacher.

The program for the concert to be given January 30 by the University at the Wieting has been announced. Prof. Conrad L. Becker will have an orchestra of about sixty players. It has been rumored, by the way, that steps have been taken to make this a permanent organization. The Syracuse Symphony Orchestra looks well, doesn't it? Under Professor Becker's direction it should also sound well.

The chorus, numbering 200 voices, is under the direction of Louis Baker Phillips. The following is the program:

Carmen Fantasy Orchestra.

Tenor Solo Orchestra.

Falling Dr. Jackson. Grieg

Piano, Concerto, in A minor Grieg

Professor Phillips and Orchestra.

Tenor Solo Dr. Jackson.

Suite, Henry VIII Dances German

I. Morris Dance. II. Shepherd's Dance. III. Torch Dance.

Orchestra.

Banner of St. George Elgar

Ballad, for Chorus, Soprano Solo and Orchestra.

Soprano, Mrs. John A. Nichols, Jr.

Conductor, Professor Phillips.

Last Friday night we enjoyed a treat in the concert of the Kneisel Quartet. The quartet was the attraction at the second public evening of the Morning Musicals.

An announcement which comes as a surprise to Syracuse musicians is that Prof. Harold L. Butler, for the past two years head of the vocal department at Syracuse University, has resigned. Professor Butler plans to devote himself to either opera or concert work. His resignation is to take effect June 1, and early in the fall he will go abroad for several years' study. While in this city Professor and Mrs. Butler have made many friends. Their work has shown good results and they will leave behind many whom they have benefited. Mrs. Butler has accepted the position of head of the elocution department at Valparaiso, which position she held before coming to Syracuse.

The eighth fortnightly recital of the Morning Musicals was under the direction of Mrs. Lamont Stilwell. The program was a miscellaneous one and was given by the Morning Musicals chorus, assisted by Mrs. William F. Belknap, Mrs. John A. Nichols, Jr., Miss Woodhull, Ralph L. Stilwell, Miss M. Jones, Miss Trost, Mrs. H. H. Wadsworth and Miss Sauter. Mrs. Frank L. Malrath, Louis B. Phillips and G. Alexander Russell were the accompanists.

It is rumored that Prof. Harry L. Vibbard is planning to give an organ recital at Crouse College in the near future.

Prof. Adolf Frey will give a piano recital at Crouse College Monday evening, February 12, assisted by Harold L. Butler, baritone.

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JERSEY CITY, N. J., January 26, 1906.

The Afternoon Music Club gave an enjoyable program devoted entirely to the music of the Slavs. Lucy F. Nelson read notes explaining the large area embraced under the dominion of the Slavs, giving wide scope for the various selections. Miss Nelson, Mrs. Shaw, Mrs. Allston and Miss Decker sang and the violin and piano numbers were by Miss Wittgen, Mrs. Berger, Mrs. Downs, Mrs. Cavalli and Miss Hines.

Tuesday night, Daniel Leiberfeld, a pupil of Alexander Lambert, gave a concert and had to assist him Mary Currie-Lateman, who gave the solos by Whelpley, Hammond and Weil. Mr. Shapiro, violinist, of New York, and Mr. Fisherman, tenor, also of New York. Mr. Leiberfeld played the Mendelssohn "Rondo Capriccioso," a Moszkowski number, and a sonata for violin and piano, by Grieg, with Mr. Shapiro.

Plans are being formulated to bring Rollie Borden-Low, soprano, to this city. Mrs. Low is the only American interpreter of the French chansons who enhances the charm of her French recitals by singing in appropriate costume. This will be a rare opportunity for French students, for French clubs or circles, and for vocalists who are studying the old and modern French composers. The recital will be given under the patronage of leading society people and educators of the city.

At the January reception of the Woman's Club, Annie Leith Lockhart shared the honors of the program with Izora Chandler, the novelist, who read an unpublished manuscript, and Mrs. James Phelps Stokes (Rose Pastor), who read some of her poems. The following Saturday the club had as its guest Mrs. Craigie (John Oliver Hobbes), who lectured upon "The Science of Life." Lucy Gates was the singer for the occasion.

Hoboken.

This city may congratulate itself on having among its patrons of music Mrs. Carl Willenborg, who is interested in all that is good in music. Mrs. Willenborg has studied abroad with W. Schauseil, who is now at the head of the Conservatory of Music at Cologne. Mrs. Willenborg is a pupil of Mr. Ernest Temme. She has a sweet, true soprano voice.

A quartet composed of students of Stevens Institute is one of unusual merit and gives decided pleasure whenever heard. It is far beyond the usual college quartets. The members are. William W. Hill, first tenor; George H. Caffrey, second tenor; Ralph S. Lane, baritone, and J. Howard Deppler, bass.

Grace Carr, who is preparing to become a concert pianist, has two of the necessary qualities, temperament and a good technic. Miss Carr is a pupil of Agnes Morgan, of New York.

Marie Strel is again with the Metropolitan Opera Company as Flower Maiden in "Parsifal."

Frances Slater is teaching music in Hoboken.

Newark.

Douglas Lane, of New York, has a vocal class in this city. Early in February he will give a pupil's song recital. Marie Sonn, reader, will assist.

S. Christine MacCall has two young pupils who are attracting attention. One is Josephine MacCall, a niece, who is a soprano with much temperament. Her singing recently in Centenary M. E. Church caused much favorable comment. The other pupil is Frederica Simms, a child of eleven, whose interpretation of "The Message of the Rose" brought forth enthusiastic applause. She sang at the Presbyterian Church at 104th street and Amsterdam avenue, New York.

As Martha Jury, Mrs. Ernest Temme enjoyed much success as a teacher in Berlin and Vienna. She has written several articles for the German papers upon her method of voice culture that would be of benefit to vocal teachers. Mr. Temme is music critic for the New Jersey Freie Zeitung, as well as city editor.

JESSIE BRUCE LOCKHART,
17 Brinkerhoff Street, Jersey City.

PITTSBURG.

PITTSBURG, Pa., January 26, 1906.

The first popular concert given by the Pittsburgh Orchestra (Emil Paur, conductor), in Old City Hall, was a great success. All seats were taken and every available inch of standing room was utilized. Mr. Paur was received with enthusiasm. The soloists, Henry Bramsen, cellist, and Marta Sandal-Bramsen, soprano, have been heard before in Pittsburgh this season, and last Friday's concert added to their laurels.

An Art Society reception was held Tuesday evening, January 23, at Carnegie Music Hall. The program was given by the Pittsburgh Orchestra with the contralto Genevieve Wheat as soloist. A new overture by Gaston Borch, one of the violoncellists of the orchestra, was given. Mr. Borch conducted his own composition, which is still in manuscript. Both as a conductor and composer, Mr. Borch has had success in Europe. He spent the past summer conducting in Lausanne, Switzerland.

The Pittsburgh Conservatory Club met at Conservatory Hall. Those who took part were Frances Leech, Bessie Graham, Mrs. Otto C. Gaub, Grace Summers, Mary I. Johnston, Canalla Maher, Adrian E. Frein.

Silas G. Pratt gave the second Chopin recital in the series at the Carter Conservatory of Musical Art.

Earl Byron Byers, of Allegheny, gave the fourth of the series of evening recitals at his studio. Those who participated were Esther V. Graham, Stone R. Keil, Anna R. Keil, Gladie Jarvis Blackstone, Jennie E. Johnson, Lloyd E. Boggers and Bee M. Aaron. The Schubert Club, trained by Mr. Byers, added several numbers to the program. Mr. Byers has one of the most charming studios in the city, and it is a pleasure to visit there.

The Edgeworth Club, Sewickley, had a concert recently. Numbers were given by Annie Griffiths, soprano; Alice Snider, contralto; Mrs. Sturkow-Rider, pianist; Dan Beddoe, tenor; David Baxter, bass. Joseph H. Gittings was the accompanist.

The Mendelssohn Trio, assisted by Emma Porter Makinson, soprano, was heard at the Tuesday Musical Club concert, at the Hotel Schenley. The Trio played the D minor trio by Arensky, a suite by Boisdeffre, and a serenade by Widor.

H. W. Stratton gave his second organ recital in the East Liberty Presbyterian Church on Tuesday afternoon, January 23. Olive Wheat, soprano, assisted.

E. L. W.

ARTHUR RUBINSTEIN'S SECOND RECITAL.

At his second recital in the Casino Theatre, Wednesday afternoon of last week, Arthur Rubinstein rose to great heights as a performer of romantic music. Throughout the program, intelligent listeners were impressed with the fact that European critics must have based their opinions of Rubinstein after hearing him play Schumann and Chopin numbers. Rubinstein's temperament, and his beautiful tone are two requisites which enabled him to show the poetry and romance in the Schumann fantaisie in C major, op. 17, and in the Chopin sonata, B minor. The young performer seemed in his element every moment. One instantly felt his sympathy with the music when he played the first passages in the fantaisie.

Rubinstein preserved the correct tempo in his performance of the largo in the sonata. That very beautiful movement was slowly and broadly played and in the rapid movement, the scherzo, the fingers of the pianist ran over the keys with the lightness and fleetness that suggested a world of fairies or legerdemain. It was marvelous, but the professional musician is aware that such extraordinary skill is due to supreme musical gifts and a pair of noble hands made for the instrument.

Rubinstein aroused his audience several times to intense enthusiasm. A genuine tumult followed his playing of the Brahms-Paganini variations. The three preludes by Scymanski were charming pictures and in playing them Rubinstein brought out the fine tone quality of the piano. When he started the Chopin polonaise in F sharp minor, another mood dominated the pianist and he became as strong as a lion. It was real power, splendid and compelling. The Liszt rhapsodie was matchless in brilliancy, revealing the young virtuoso a master of technic and endurance. As the artist had given a recital in Buffalo the day before, his playing was remarkable, following, as it did, so soon after his arrival in New York from a fatiguing journey of more than 400 miles.

The order of the program Wednesday last was as follows:

Fantaisie .....	.....	.....
Sonata, B minor .....	.....	Chopin
Variations, Paganini .....	.....	Brahms
Three Preludes .....	.....	Scymanski
Polonaise, F sharp minor .....	.....	Liszt
Twelfth Rhapsodie .....	.....	.....

While the recital last Wednesday was the second at the Casino Theatre it was the fifth public appearance that Rubinstein has had in Greater New York. His debut at Carnegie Hall with the Philadelphia Orchestra was followed by a concert with the same orchestra at the Baptist Temple, Brooklyn, and his first recital at the Casino Theatre, was followed by a recital at the Shubert Theatre in Brooklyn.

Rubinstein is booked for concerts and recitals in the principal cities of the country. The young pianist has many triumphs awaiting him.

Max Mossel's Activity.

One of the best of latterday violinists is Max Mossel, who hails from the Netherlands, but has been long resident in Great Britain. This is what the English press thinks of him:

These three accomplished artists (the Max Mossel Trio) held the attention of a crowded audience in the Leinster House Theatre yesterday, from four o'clock until half past five. Max Mossel, the violinist of the party, has been here before, and his fine playing impressed connoisseurs by its qualities of fine tone, brilliant technic and thoroughly artistic interpretation of his music.—Freeman's Journal, Dublin, November 24, 1901.

Max Mossel surpassed himself in "La Folia" variations (Corelli), for violin. He played the chaste, passionless music with refinement,

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and got through a long, trying cadenza with consummate ease. Mr. Mosel gets a pure tone and has a fine musically style. The trifle he played by way of encore gave him an opportunity of displaying his undoubted artistic sense.—The Leicester Guardian, Saturday, November 18, 1905.

The quartet in F is really a symphony in disguise, that seems to require an orchestra of strings to give full expression to the ideas. One of the chief elements in Mendelssohn's music is its broad singing character, and string writing its weak point. The leading violin is in this quartet all important, and the balance of instruments is scarcely just. There is a melody, a brass, and the rest, full of beauty and fancy as it is, is merely fill up matter. Moreover, the theme in the molto allegro vivace is orchestral in character, and the fourth bar suggests, unmistakably, trumpets and drums. It seems inartistic to single one player out of the group, but Mendelssohn gives such prominence to the first violin that it would be impossible not to notice Mr. Mosel's fine playing. The full, rich quality of his tone was well adapted to the broad character of the orchestral like theme. It would take a pronounced musical grumbler of the most advanced type to find fault with the thoroughly artistic work of the Mosel Quartet throughout the afternoon.—Dublin Daily Express, October 28.

George C. Carrie in Canada.

George C. Carrie, tenor, recently sang in St. Thomas, P. Q., Canada, in "The Creation," when local papers gave him these tributes:

Geo. C. Carrie sang the "Urial" solos and selections in excellent voice and with a distinct articulation that gave the words to the audience and enabled them to follow the theme without having to refer to the book of words. The tenor solos were certainly well taken; "In Native Worth" and "In Rosy Mantles" were his most taking effects.—Times, St. Thomas, Canada.

Mr. Carrie is the possessor of a remarkable voice of great range and clarity. He is a thorough artist, with much dramatic force, and sang all his numbers acceptably. His best effort was "In Native Worth," wherein he showed much pathos and technical execution. Such interpretations of the classics by such a singer as Mr. Carrie are notable events in the musical life of a community and are valuable as an educative force.—Journal, St. Thomas, Canada.

Bennett's Lecture Recital.

S. C. Bennett announces his illustrated lecture and song recital to be given at Aeolian Hall, Fifth avenue and Thirty-fourth street, on Thursday afternoon, February 8, at 3 o'clock. Mr. Bennett will be assisted by his pupil, Mrs. Walter T. Hubbard, and Edith Morgan, accompanist.

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under Henri Marteau. He has great success as a teacher and concert artist. Philip Hale has praised his work in the Boston Journal. Thus it will be seen that the faculty of the Ithaca Conservatory is well calculated to give thorough musical instruction.

Hollis Dann has charge of the department of music at Cornell University. Each spring a music festival is given, in which his glee clubs, choruses and soloists are participants. In April there will be a three days' festival, when Haydn's "Creation," Verdi's "Requiem," and "Seven Last Words," by Dubois, will be sung. Mr. Dann is a progressive musician, whose heart is in his work. For this occasion he has engaged as soloists David Bispham, Corinne Rider-Kelsey, Edward Johnson and Kelley Cole.

Alice C. Wysard, formerly of Rochester, is the organist at Sage Chapel. She plays at all the chapel exercises and gives an organ recital every Wednesday, and on occasions has been assisted by such local talent as Mrs. E. M. Charriot, soprano; L. D. Scriven, violinist; Paul R. Pope, violinist; Anna Gauntlett, soprano; Ernest Button, tenor; Sydney B. Carpenter, baritone. Altogether, since Miss Wysard's connection with the chapel, she has given 209 organ recitals.

January 17 her program was: "Prelude," Borowski; "Bridal Song," Rogers; "Murmuring Zephyrs," Jensen; minuet and trio, Wolstenholme; "Canzona," Wheeldon, and concert overture, Hollins. Sydney Carpenter sang "Lethe," by Boot; "Rose Dark the Solemn Sunset," by Wheeldon.

Miss Wysard is one of the most accomplished musicians and accompanists in the State, and her coming here from Rochester was a distinct loss to that city.

VIRGINIA KEENE.

Studying With Victor Harris.

Genevieve Thomas, a talented soprano, who has recently returned to New York, after several years' study in Paris and London, is continuing her work here under Victor Harris' direction.

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CLEVELAND.

HOTEL EUCLID,
CLEVELAND, Ohio, January 27, 1906.

A great audience was in the Grays' Armory this afternoon in attendance upon the second Sunday afternoon "Pop" concert of the season. Johann Beck, as director, selected an eclectic program. Popular numbers were followed with interesting classic music. These concerts apparently have come to stay in Cleveland, for each season thousands of persons patronize them, and in return they are receiving a splendid liberal education in music. Olinda Voss, soprano, delighted the audience and was recalled several times.



At the Cleveland School of Music yesterday afternoon the students' recital was a delightful affair. Many friends enjoyed a most interesting program. In some cases the players showed marked ability.



The fourth Symphony concert last Thursday night in the Grays' Armory attracted an enormous crowd. Honors were divided between Emil Paur, the Pittsburgh conductor, and Elsa Ruegger, the famous 'cellist. It was one of the best concerts that has been given here by the Pittsburgh Orchestra.



Arthur Rubinstein, the Polish pianist, will give a concert here tomorrow afternoon.

W. G. HARDING.

Organs and Critics.

(From the New York Sun.)

To the Editor of the Sun—Sir: It would be interesting to know why music critics maintain an air of such lofty disdain toward organists and organ music. Are the organists in disrepute with them, or have the organs themselves the status of music boxes? In five years I have seen but one report of an organ recital, and most records have been merely those of the fact. In that time I have heard fully two score of recitals performed on a most lofty plane, both in execution and program making.

Does the "one man orchestra" offer too few opportunities for head hitting? It wouldn't seem nearly so satisfactory to say that the diapasons were lamentably deficient in steadiness as to know that Charlie Baumgarten, Herman Weiskopf and Ed Bergholz will rage with impotent wrath when they read that the woodwinds were chronically untimely in their entrance, or that they lacked steadiness in the legato passages. This may be unjust, but I often get the impression that the critic's dinner has been served by a poor waiter.

When the masterly Guilmant played his recent recitals in lower Fifth avenue it would have been informing to know what was done, and why, enjoyable as was the mere listening. A few evenings since I heard in this same locality an organ recital as delightful, as brilliantly performed, and structurally as artistic as any of the concerts in the larger orchestral forms; but I could not find a notice, even, of its having taken place, although the announcement was printed.

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At the close I heard on every hand cordial approval of the program and its performance and it was anything but an unsophisticated audience.

It would seem these matters of the manuals cannot be of the least importance in the musical history of the city; many of them are not only serious students, but artists of exalted ideals, who are doing music a real service. Their constantly recurring appearances may make them seem commonplace, but careful thought will make apparent not only how important a part they play in forming musical taste, but how considerate and varied their attainments must be, both technically and artistically.

H. M. GOLDTHWAIT.

BROOKLYN, January 28.

NELSON TO GIVE RECITAL.

Abraham Nelson, who has recently returned from Europe after an absence of several years, during which he has studied with the great masters, will give his first piano recital at Mendelsohn Hall Wednesday evening, February 21.

Mr. Nelson was a pupil of Leschetizky, as well as of the Stern Conservatory, in Berlin. He has played abroad with orchestra, under the direction of Gustav Hollaender, and



ABRAHAM NELSON.

proved eminently successful and distinguished himself in such compositions as Rubinstein's concerto in three movements, Liszt's "Hungarian Fantasy," and other difficult works. Previous to his departure for Europe he was favorably known in his younger days as a talented pupil of Richard Bauermeister. He has tone, temperament, color, technic, power and subtlety, and other requisite qualities that make a finished pianist. This young and promising artist really is a musician by nature and has nothing to depend upon but merit alone, and his friends expect that he will duplicate the success in this his native city that he has achieved on the other side. His program, which speaks for itself, is a most comprehensive one, and ought to interest and satisfy every true music lover of all that is best in piano compositions and studies.

His program will be as follows:
Toccato, and Fugue, D minor..... Bach
Sonata (Waldstein), op. 53, C major..... Beethoven
Allegro con brio.
Adagio molto.
Rondo—Allegretto moderato.
Nocturne, D flat major..... Chopin
Impromptu, F sharp major..... Chopin
Etudes, C major, E major, C sharp minor, G flat major, op. 10; A flat major, op. 25..... Chopin
Scherzo, B minor..... Chopin
Des Abends, op. 12 Schumann
Barcarolle, G minor, op. 50..... Rubinstein
Toccata, D minor, op. 46..... Leschetizky

EDWIN GRASSE'S THIRD RECITAL.

The large attendance at the recitals which Edwin Grasse has given this season in Mendelsohn Hall shows that this violinist has a considerable following. The audience that heard the third recital in the present series, Thursday evening of last week, was larger than that attracted by either of the other recitals, and it contained many violinists and violin students. Grasse was assisted by George Falkenstein, pianist, who played all the accompaniments admirably, and by Theodore Van Yorx, the tenor, who numbers his admirers by the hundreds.

This unconventional program was gone through without hitch or omission:

La Folia Sonate, in D minor.....	Corelli-Leonard
(New. Arranged by César Thomson.)	
Aria	Tenaglia
Fugue, in A major.....	Tartini
Menetto (by request)	Mozart
Group of Songs—	
Who Is Sylvia?.....	Schubert
Allerseelen.....	Strauss
Mother o' Mine	Tours
Aria, from Concerto, A minor.....	Goldmark
Passacaglia	Handel-Thomson
Intermezzo	Brahms
Rondo Capriccioso	Saint-Saëns
Group of Songs—	
She Is So Innocent.....	Lecocq
Temple Bells, from Cycle of Four Indian Love Songs,	
Amy Woodforde-Finden	
Kashmiri Song, from Cycle of Four Indian Love Songs,	
Amy Woodforde-Finden	
Onaway, Awake, Beloved	Cowen
Romance	Rubinstein-Wieniawski
Polonaise, C major (by request).....	Grasse

The antique violin compositions by Corelli, Tenaglia and Tartini, contrasted strikingly with the modern works which made up the latter part of the program. The violinist, who is a pronounced classicist, was at his best in the former group. His least satisfactory performance was that of the rondo capriccioso, by Saint-Saëns. Grasse did some commendable work, however, and proved his musicianship. He is a sterling artist.

Von Yorx sang, as he always sings, artistically. The audience testified its appreciation of his good work.

Mozart's Anniversary.

The program for the pair of concerts by the People's Symphony Society last week were arranged, as previously announced, to commemorate the 150th anniversary of the birth of Mozart. A large audience attended the concert in Cooper Union Hall, Thursday night, and an assemblage equally numerous heard the concert at the Grand Central Palace Friday night. Franz X. Arens, the musical director, gave the customary analytical outline of the music.

At both concerts the audiences, made up largely of wage earners and students, were wildly demonstrative. The music for both nights was the same. The orchestra played the overture to "The Magic Flute" and the "Jupiter" symphony, and Susan Metcalfe, soprano, sang the aria, "Non mi dir," from "Don Giovanni."

Besides the Mozart numbers the orchestra performed the scherzo, from Tschaikowsky's fourth symphony, and Beethoven's "Leonora" overture, No. 3.

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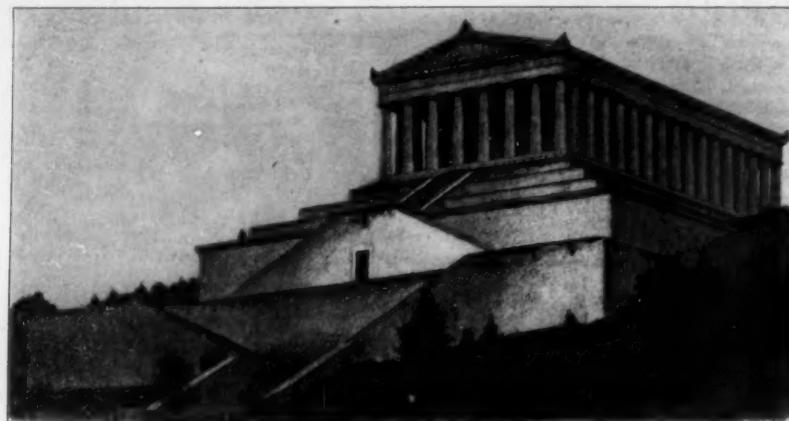
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MUNICH, JANUARY 10, 1905.

CHE sixth Kaim concert occurred on December 11, and the program presented Sibelius' tone poem, "Finlandia"; the Tschaikowsky B flat minor concerto, with Ossip Gabrilowitsch as soloist; and Berlioz's "Fantastic" symphony. The Sibelius number I did not hear, but I believe it was favorably received. Berlioz's dazzling work, with its tremendous orchestration, proved the feature of the evening. It created a furore, in which Schnéevogt's imperial conducting was no small factor. The work was reproduced at the Wednesday "Volks Symphonie" concert of the same week.

Paula Fischer gave a piano recital that evening in the Museum Hall, assisted by Anton Walch, clarinetist; Carl Ebner, cellist, and others. The program embraced works by Beethoven, Brahms and Ludwig Thuille.

Felix Berber and Bernhard Stavenhagen gave a joint concert, the second in their series of "Sonata Evenings" of this season. Their opening number was the exquisite Mozart sonata in B flat major, for piano and violin, played by both artists with consummate charm of style and expression. This was followed by Richard Strauss' sonata in E flat major, for piano and violin, op. 18, whose difficulties Berber and Stavenhagen vanquished with electrifying brilliancy and ease; and in like manner they gave their finale, Beethoven's sonata in A major, op. 30, No. 1. It would be hard to find two players more admirably suited to each other than these artists. The virile beauty and tenderness of Berber's style find a matchless setting in the piano art of his illustrious confrère, and the two play as if actuated by one impulse, one idea, in addition to the perfection of their technical ensemble.

'It is not surprising that their "Sonata Evenings" are always welcomed in Munich as among the season's greatest treats.

On December 13 the brilliant American pianist, William A. Becker, was introduced to the musical public of this city in the following extremely interesting program: Handel's "Blacksmith" variations; Beethoven's "Waldstein" sonata; the lovely Schubert B flat major Impromptu, from the op. 142; three Chopin numbers, the C sharp minor waltz, fantaisie impromptu, and the C sharp minor scherzo; Schumann's "Vogel als Prophet"; "Barcarolle," a study in thirds, by W. A. Becker; and the celebrated C major study by Rubinstein. A cablegram, sent the day following the concert, has already informed you

of Becker's success and of how he won his audience. Our countryman is a born poet, and in every work performed by him the conception and interpretations of his subject are always of paramount importance; his gigantic technic being merely the means to an end, to be employed in enabling him to express his ideas at will.

He gave a new and original reading of the "Waldstein" sonata; but in fact, in everything he plays, Becker has his own ideas and follows them; whereby let it not be understood that he either rejects or disregards the composer's meaning, and with blind audacity and presumption endeavors to invent and set forth new meanings of his own. Far from it! No artist seeks with more loving care and reverence to follow in the composer's steps, nor searches with greater fervor and earnestness to learn the latter's thoughts and moods and purpose than Becker. But he has too strong and individual a nature to be content to sit down quietly and accept without question all the time worn and sometimes, perhaps, purely conventional readings of the masters, to which we are accustomed. His is a mind that must solve every problem for itself, and will never rest till satisfied that it has grasped in its essence and fullness the true idea; and this done, he seeks to give it forth as he has found it, as it speaks to him, regardless of whether the praise or the censure of his hearers will follow.

His conception of the "Waldstein" sonata is of the Shakespearian order of thought. In the adagio he finds the dreamer, questioner, philosopher, Hamlet; and under his tuneful fingers the old theme, "To be or not to be," is pondered over anew in the wondrous accents of Beethoven.

Quite a feature of the artist's program was his own charming "Barcarolle," in which were shown to advantage both his beautiful qualities of touch and tone, and his marvelous technical equipment. The difficult prestissimo runs in thirds rippled under his fingers with the fleetness and ease of single notes, while his poetical fancy and nuances of tone revealed themselves in the delicate and meditative grace of other passages.

It was, above all, however, in the Rubinstein etude that his astounding technic dazzled his hearers. As he whirled through the mighty passages in sixths with the speed of a tornado and the lightness of a zephyr, I thought of Alexander Dreyfus, and wondered if even he in his prime would have been able to do it better. It was a performance that fairly took one's breath away, and at its close the artist was recalled again and again; nor did the audience depart till he had gratified them with four encores, among those being a melodious and graceful composition of his own, entitled, I think, "Hope."

It is much to be regretted that this will be Becker's only

appearance in Munich this season, for his extensive tour in Europe will probably not admit of the brilliant pianist's return here at present. Let us hope, however, that he will visit us again next year and that he will, furthermore, favor us with a hearing of his great piano concerto, which won such unstinted meed of praise at its production elsewhere in Germany last winter.

The Porges'scher Chorverein gave a choral and orchestral concert in the Odeon Hall last month, in which the composer Max Reger appeared in the new light of a conductor. He has this season accepted the post of regular director of the organization, and this was his first public appearance in the capacity of a leader.

Willy Martin, the "high bass" singer, as he is dubbed, gave a concert in the Vier Jahreszeiten Hall, consisting of songs by Wolf, Thuille, Strauss, Pfitzner, Reger and others. Prof. August Schmid-Sindner was the accompanist.

Paula Wizemann gave a "Song Evening" in the Museum Hall, with selections by Schubert, Schumann, Karl Beines, Richard Strauss, Hans Pfitzner and Josef Schmid. The last named composer, who is the Cathedral organist here, accompanied the singer. Herr Schmid is a jewel of an accompanist, and fortunate is the singer who secures his assistance.

One of the most important orchestral concerts of last month was the Tschaikowsky evening given in the Kaim Saal, or the Tonhalle, as it is now known, under the direction of Alonso Car de Las. The whole program was devoted to Tschaikowsky, with the exception of the ballet music from Rubinstein's opera, "The Demon," which figured second on the list. The other numbers were Tschaikowsky's "Hamlet" overture fantasia, with which the concert opened; his "Sérénade Mélancolique," for violin, with orchestra accompaniment, and finally, his fourth symphony.

It seemed as if all the Russians in Munich—and they are numerous—had "turned out" for this occasion. The hall was literally packed with them. Faces of the Slavic type met one's gaze on every side, and the sound of the Russian tongue filled in all the pauses between the music. The audience was bubbling over with enthusiasm throughout and after the concert, a fact which must be attributed to national sentiment rather than to the intrinsic merits of the performance, for certainly the works of the immortal Peter Ilich did not find their most inspired interpreter in the person of Señor Cor de Las. One might have looked for him to achieve higher things with the F minor symphony, considering that, though a Spaniard, he has lived in Russia, imbibing its musical atmosphere and studying its methods and its school; was personally associated with Tschaikowsky himself, and claims as his specialty the genuine and orthodox interpretation of the latter's works and those of his compatriots. But if his reading of the great symphony is orthodox, then a copious seasoning of heterodoxy were highly commendable. The magnificent refrain with which the horns and the bassoons usher in the first movement was given in a manner that presaged with regrettable correctness the general rendering of the work. With the exception of the scherzo movement, with the favorite pizzicato for the strings, which was really very well done, the entire symphony, to my mind, fell flat from start to finish. The glow of the Slavic spirit was absent, and a sense of superficiality and insipidity pervaded the whole rendering.

In the other numbers, also, it seemed to me that both the conductor and orchestra failed to apprehend their true spirit. Erhard Heyde was the soloist in the "Sérénade Mélancolique," which, with the "Hamlet" fantasy, were

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perhaps the best rendered numbers on the list. The Rubinstein ballet music was not handled with the charm of vivacity, grace and warmth to be desired.

The celebrated Bavarian singer, Helene Staegemann, gave a song recital in the Museum Hall, with Felix Weingartner as accompanist. She sang "Suleika," "Widerschein," "An den Frühling" and others by Schubert; a group of songs by Weingartner, Schumann's "Mondnacht" and "Aufträge," Lully's "Prologue de Venus," and songs by Weckerlin, Lacome and Theodor Streicher.

Staegemann is deservedly a great favorite. Her voice is a soprano of beautiful quality and considerable volume. Its tone is pure, sweet, round and full, and she knows how to use it, too. She sings, moreover, not only with artistic style and expression, but with the true soul and simplicity which are but too seldom heard. She was fortunate on this occasion in enjoying the assistance of Weingartner, whose incomparable qualities as an accompanist are too widely known to require to be dwelt upon here.

At the "Volks Symphonie" concert on Wednesday, December 27, the program consisted of Brahms' third symphony in F major, Schumann's A minor piano concerto and Beethoven's second "Leonora" overture. The soloist was Prof. Georg Liebling, from London, who gave a superb performance of the concerto, and was greeted with volleys of applause from a crowded house. In answer to enthusiastic recalls, Professor Liebling gave a brilliant encore in the form of the Paganini-Liszt "Campanella" etude.

It is a pleasure to note the increasing skill and authority of Peter Raabe in directing his forces. He is evidently making progress along the conductor's path, and the results are apparent in the work of the orchestra when under his command.

Before a vast audience in the Tonhalle, Ernst von Possart on December 29 declaimed Tennyson's "Enoch Arden" with Richard Strauss' musical setting, the latter played by Cornelius Rider. Possart's unrivaled diction and elocutionary powers were exhibited to great advantage in this work, and held throughout the closest attention of his audience. Though one naturally prefers the poem in the original, yet it really sounded very effective in the German garb of the translator, Strodmann; and the beauty of the soul moving music added to the charm of the recitation.

Possart received an overwhelming ovation at the close, in which the poor pianist completely disappeared from view, though she was well entitled to a share in the honors, for her performance of the musical setting was admirable and added greatly to the color and effectiveness of the whole.

A series of concerts devoted to the revival of old classics has been begun by the Kaim Orchestra under the direction of Gustav Drechsel. The first occurred on December 30, the program presenting a "Concerto Grosso," No. 2, in F major, by Handel; Haydn's first symphony, Mozart's serenade No. 6, for two small orchestras and drums, and in conclusion, Carl Philip Emmanuel Bach's symphony No. 3.

The announcement that Richard Strauss was to conduct his opera "Salome" here proved incorrect, and there has been no intention of producing the above named work. The opera which Strauss did lead last month was his "Feuersnot," of which there were two performances within the week of his visit, both of which were led by him.

ETIENNE.

The Von Klenner Quartet.

The Von Klenner Quartet sang compositions last night by Pauline Viardot at a concert in the Chapter Room of Carnegie Hall. A review of the concert will be published next week.

CLIFFORD WILEY, BARITONE.

Probably no singer before the public wins an audience quicker than Clifford Wiley, the baritone, who so soon made his way in the metropolis. This is easily explained, for allied with a most agreeable, robust personality is a noble voice, full of soul. He sings right to the audience, making appeal direct through singing which is full of emotion, one might say "heart to heart."

Annually he goes South, returning laden with enthusiastic press encomiums, local papers devoting a column frequently to his recitals.

From many columns of such notices we cull the few appended, supplementing them with the statement that Mr. Wiley has several yards of such notices:

* * * The best baritone singer ever heard here. * * * A voice of beautiful resonance and flexibility.—Charlotte, N. C., Observer.

Mr. Wiley fulfilled to the fullest extent the expectations of his audience. * * * Possessing all the requirements that go to make a good singer, he adds to a splendidly cultivated voice, purity, temperament and versatility; above all, he is intensely dramatic.



* * * And over it all a tone of sincerity of feeling.—Montgomery, Ala., Advertiser.

Mr. Wiley was great last evening and his audience told him so with tumultuous and prolonged applause. * * * The gifted baritone felt that his audience hung upon every note that fell from his magnificent voice. * * * A superb voice, pleasing presence, and magnetic personality.—Rome, Ga., Tribune.

For beauty of voice, grace of method and correctness of interpretation, Mr. Wiley ranks with the finest singers of the day.—Atlanta, Ga., Journal.

Mr. Wiley quite won his audience in his first group of songs, and in the second he was all fire and dash; his great mellow tones rolled out as if inspired. His singing of "Lorna" brought the audience to their feet, so that he repeated the song. Nothing could have been sweeter than his "Land o' the Leal." A pretty compliment to local talent was the singing of a group of songs by Dr. J. Lewis Browne, in which the composer was the accompanist; the performance of the two artists was a fitting close to a rare evening.—Atlanta, Ga., Constitution.

Francis Rogers' Press Notices.

Recent press notices on Francis Rogers, the baritone, will be read with interest:

Mr. Rogers quite deserves the reception accorded him; his voice is perfectly produced and under absolute control, and, what is of

still more importance, he is temperamental, with a fine, comprehensive insight into the heavy and dramatic work and a delicate sense of pathos and humor.—The Portland, Oregon Telegram.

Mr. Rogers has a baritone voice of unusually rich tone and he has perfect control of it. He sang the heaviest classical selections and catchy ballads with equal enthusiasm.—The Rutland, Vt., News.

Never before was a Rutland audience so closely attracted by a singer as was the case last evening. Mr. Rogers' manner, as he stood before his listeners, was such that no person who had an ear for music could turn their ears away. Mr. Rogers is a singer who thinks and who is a musician.—The Rutland, Vt., Herald.

Mr. Rogers was in fine voice and gave a program of much versatility, singing many songs new to his hearers. His delightful pianissimo work was never more pronounced in its clarity and freshness.—The St. Louis, Mo., News.

He gives the impression first and foremost of a thorough student of singing. His voice is a rich, resonant baritone, and shows most careful cultivation.—The Omaha, Neb., Bee.

CONNECTICUT NOTES.

NEW HAVEN, Conn., January 26, 1906.

The third concert in the series by the New Haven Symphony Orchestra occurred at Woolsey Hall, the audience completely filling the vast auditorium. Madame Szumowska, pianist, was soloist. The program included the Beethoven B flat symphony, which was played with an excellence the orchestra has rarely achieved heretofore. The suite by Grieg, especially the "Rustic March" and "The March of the Dwarfs," met with much approval. Madame Szumowska played the Chopin E minor concerto with beautiful color and delicacy. Dr. Parker's splendid accompaniment was all that could be desired. The program closed with "The Flying Dutchman" overture.

Prof. H. B. Jepson is giving a series of eight organ recitals on the grand Newbury organ in Woolsey Hall. There are to be four additional concerts by visiting organist. Tickets for the twelve recitals are sold for \$1. Very large attendance is thus assured.

Much interest is aroused by the engagement of Campanari, who is to give a song recital in Woolsey Hall Thursday evening, February 1.

Walter R. Cowles gave an excellent recital of organ music at Christ Church.

Madame Tealdi is working with her pupils on the scores of "Faust" and "Bohemian Girl," excerpts of which are to be given later in the season.

Jan Kubelik gave a recital at Foot Guard Hall, Hartford, recently, which proved a splendid success, both artistically and financially. Ludwig Schwab was the accompanist and Agnes Gertrude Eyre pianist.

The Boston Symphony concert in Hartford was of its usual excellence and largely attended.

A program of MacDowell music, given by Eugene Heffley, pianist, and Gwilym Miles, baritone, drew a select audience to Harmonie Hall. It proved a very interesting evening, many present having their particular favorite among the list. "The Eagle" and polonaise were Mr. Heffley's best efforts, while the rich baritone voice of Gwilym Miles, which has made for him many friends here, was heard to fine advantage. "One Sails Away" was given with splendid effect, and in this his voice showed much of its old time color. It was redemanded.

E. A. LEOPOLD

GWILYM MILES, REISENAUER

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**"Bohème," January 19.****The Sun.**

Abott's acting was deficient in command of the techniques of the art.

The Sun.

Dippel was a fairly good Rodolfo.

The New York Times.
Her voice in the Opera House sounded small, except when she made her greatest demand upon it.

The Globe.

As an actress Abott lacks routine and sureness of histrionic technic.

The Globe.

Dippel's impersonation was marred by a restless tendency to overact.

The New York Press.

The performance of "Bohème" proved to be one of the most unsatisfying heard in the Metropolitans.

The New York Press.

Dippel sang the part of Rodolfo. This in itself brought about excruciating results, for the German tenor's rough voice sounded even more threadbare than usual.

New York Tribune.

Abott cannot sound the tragic note which even so frail a work as Puccini's opera makes possible.

The World.

Abott's voice * * * she has a mere thread of a voice.

"Tannhäuser," January 22.**The Evening Post.**

In Vienna a performance of "Tannhäuser" with Eames could create a sensation and ensure a dozen or more consecutive performances.

The Sun.

Eames sang "Dich theure Halle" very carelessly.

The Evening Post.

Eames is an ideal impersonator of Elisabeth.

What the Jury Thinks.**The New York Press.**
Eames was below her best vocal form.**THE NEW YORK HERALD.**
She was in fine voice.**The New York Press.**
Goritz (Wolfram) seemed to be short of breath. His gasps for air were disturbing.**The Evening Telegram.**
Perhaps those who know Goritz best have not heard him to greater advantage this season than last night, in the part of Wolfram.**THE NEW YORK HERALD.**
He has not sung the role better here.**The Evening Telegram.**
Her voice carries to the furthest corner of the Opera House in its softest tones.**The Evening Post.**
She acted in a way which betrayed natural histrionic gifts.**THE NEW YORK HERALD.**
Dippel's Rodolfo was a finished and agreeable piece of work.**THE EVENING MAIL.**
The performance was marked by spirited singing and acting.**The Morning Telegraph.**

Dippel is a singer and an actor of great intelligence, and he can achieve something with every part. This Rodolfo of his was one of his successes, indeed, one of the happiest of his many efforts at versatility.

The Globe.

At the end, when Musette eagerly gave the dying Mimi the muff for which she begged, Mimi stroked the soft fur lovingly with her hand, then rested her wan little face in its caressing warmth, and died. It was done poignantly and simply.

The Morning Telegraph.

Her voice is of a force and breadth that surprises.

"January 22."**New-York State Journal.**

Phrasing and tempo seem to be with her highly "negligible quantities." What would Mahler say if she were to sing in that fashion at the Vienna Opera.

The Evening Post.

Her "Dich theure Halle" had the true ring of cordial greeting and joy.

The New York Press.

She gave an impersonation which had little to commend it. * * * She caused some disturbing moments by being at odds with Wagner's wishes.

The Sun.
A series of petty hitches in the movements of scenery quite destroyed the illusion of the first scene, and the climax was reached when in the transformation the first cut drop in descending caught on the grotto wing and put the entire change out of time. "Tannhäuser" needs much scene rehearsing.**The Sun.**
The performance was not productive of unmixed joy.**Stojowski Recital, January 24.****The New York Press.**
His art is in effect somewhat stiff and cramped, not only technically but on the interpretative side.**The New York Press.**
His touch is lacking in richness of expression.**The Sun.**
The Schumann sonata was played unevenly.**The New York Press.**
He was heard to advantage in the Chopin ballade.**The Sun.**
His tone showed a considerable range of color.**The New York Times.**
In the Chopin studies he showed a splendid bravura.**The World.**

His work was harsh and at times brutal, dotted with an abundance of wrong notes and blurred passages.

The New York Press.
The scenic depiction of Wagner's music drama was as impressive as ever.**The Evening Telegram.**
It was an uncommonly good production * * * one of the season's successes.**New-York Tribune.**
To a large infusion of intelligence in the interpretation of the thoughts of composers who knew how to give large expression large thoughts, and an exercise of the intellectual faculties also, in the handling of the medium of expression, the recital owed the large measure of interest it excited.**The Sun.**
His touch had variety.**THE NEW YORK HERALD.**
His best number was the Schumann sonata.**The Sun.**
The ballade in particular suffered from blurring of outlines.**The New York Times.**
He does not command a very wide range of color.**The New York Press.**
In the Chopin studies the pianist was guilty of slips, of muddy execution, and of attacking the keyboard in a manner that was little short of hacking, pure and simple.**The New York Times.**
His accomplishments in most of the requirements of piano playing are solid and substantial, and such a performance as he gave of Schumann's sonata is not easily to be forgotten.**"Tristan and Isolde," January 24.****The World.**
Homer was in customary voice.**THE NEW YORK HERALD.**
Nordica's Isolde was vocally superb.**THE NEW YORK HERALD.**
Homer's Brangae was somewhat less praiseworthy on its vocal side than heretofore.**THE NEW YORK HERALD.**
Hertz frequently allowed the orchestra to drown the voices of the principals.**The Evening Telegram.**
Overaccentuation on the part of the orchestra under Mr. Hertz robbed the beautiful opera of much of its poetry.**THE EVENING MAIL.**
Hertz's control over the orchestra was noticeably good.**The Globe.**
In the last act * * * for the feverish intoxication of weakness and longing he substituted the disorderly conduct of a common drunk.**"Parsifal," January 25.****The New York Press.**
Dippel was a blot on a good "Parsifal."**The New York Times.**
He presented an excellent and highly intelligent performance.**THE NEW YORK HERALD.**
Dippel's Parsifal confirmed the favorable impressions previously made by it.**THE NEW YORK HERALD.**
The versatile tenor (Dippe) seemed in good voice.**Edwin Grasse Recital, January 25.****The Globe.**

In a long program he showed much the same merits and faults that marked his work at his previous appearances.

The Sun.
When not dramatic, the player was dull.**THE EVENING MAIL.**
At his third recital last night he showed again his genuine musical gifts.**"Aida," January 26.****The Morning Telegraph.**
In "O Patria Mia" the voice of Eames became slightly acidulated and harsh.**New-York State Journal.**
His delivery is deeply intense and sympathetic, and holds even the superficial listener.**THE NEW YORK HERALD.**
She sang beautifully the "O Patria Mia."

CINCINNATI.

CINCINNATI, January 28, 1906.

The American première of Pier A. Tirindelli's new symphonic poem, "Tragi-Commedia," under the composer's direction, was the feature of commanding interest at yesterday afternoon's Symphony concert in Music Hall. It is a composition of pretentious merit and lofty inspiration. Although it might be called program music, it is only such in the highest and most comprehensive sense, dealing more with the emotions of absolute music than with a description of the outward relations and conditions by which they are encompassed. The three great landmarks of life—birth, manhood and death—are emphasized in different movements and moods, presenting a beautiful and strongly contrasted tone poem, but the sad leit-motif of death accompanies them all, sometimes concealed and mystical, sometimes open and defiant, but ever present and pulsating with foreboding disaster. This concomitant genius of evil adds a strange fascination of sorrow and emotional intensity to the whole composition.

Polyphonically it is a masterpiece, and Mr. Tirindelli gives everywhere evidence of his superb knowledge of the orchestra. The working out of the vivace, beginning with the solo trumpet, is surely a most vivid delineation of life's battle, powerfully realistic and leading to a climax. There are passages resplendent with rich coloring. Having the authoritative stamp of musicianship upon it, the composition flows with spontaneity and beautiful melody. Although the advanced modern school has left its impression upon it, there is an unmistakable atmosphere of blue Italian sky in the background of the composition, of which the composer could not divest himself. Mr. Tirindelli's symphonic poem bids fair to be one of the leading compositions of the present day and to be frequently performed. The orchestra was in fullest sympathy with the work and with the conducting composer. It seemed to be all round a performance con amore. At its close the composer was called out several times by the audience and given something akin to an ovation.

The Symphony Orchestra, under the direction of Mr. Van der Stucken, gave the Brahms symphony No. 2, D major, a classic reading. The exquisite melody and poetic fancy of the first movement were reproduced with delightful fidelity. The imposing, jubilant finale, with its closely-knit texture, reached a climax. In the adagio an air of mysticism was finely preserved through all the web of contrapuntal difficulty, and the allegro grazioso gave splendid opportunity for the exploitation of the refined quality of the woodwind. The resources of the full orchestra came into play in the selection from d'Indy's "Le Camp de Wahlenstein," which was given with a towering energy and convincing vitality.

Madame Kirkby-Lunn sang with orchestra two numbers—the recitative and aria, "Gerechter Gott," from "Rienzi," and "Hymnus," op. 33, No. 3, by Richard Strauss. She appeared to much advantage in the latter, giving the sentiment a noble, well poised interpretation.

The College of Music, in an educational organ recital of uncommon interest, on Thursday afternoon, presented in the Odeon Lillian Arkell Rixford, assisted by Louise Dotti. Mrs. Rixford played in masterly style and with

musicianly equipment the Bach fugue in G major, the Arcadelt "Ave Maria," the "Swan" of Saint-Saëns, a concert march in F major by Capucci, and the sonata "Patetico" by Ralph Baldwin. Louise Dotti, the famous prima donna and concert singer, who is teaching at the college, sang the aria "Alla Stella Confidente" of Robandi with exquisite grace and portamento, sustaining every requirement of a pure soprano voice.

Signor Albino Gorno, principal of the College of Music piano department and dean of the college faculty, is preparing a revision of Bach's fifth concerto in E major, to be played at the second college chorus and orchestra concert in Music Hall by three of Signor Gorno's advanced pupils, with string orchestra accompaniment. Signor Gorno is a deep student and recognized authority on the classics, and is particularly devoted to Bach.

Dr. N. J. Elsenheimer has resigned from the College of Music faculty to accept a responsible and prominent position in the new Cosmopolitan College of Music in Chicago. He will have charge of the piano, theory and composition, and chorus training departments.

J. A. HOMAN.

GADSKI IN THE SOUTH.

Madame Gadski's repeated triumphs in the South are indicated by the following notices of recent date:

Every seat was filled and many were obliged to content themselves with standing room, every available space for which was taken. As a rule grand opera artists are not always the most satisfying in recital. Indeed, some have proved to be utter failures, but Gadski is one of the few exceptions. She belongs to the truly versatile type. She sings because she cannot help but sing; she sings with heart and soul, with feeling and dramatic fervor, and leaves nothing to be desired. Her efforts are all the more charming because of her magnetic personality, absence of affectation and freedom of manner and graceful poise.

Her program was well chosen, the first part consisting of standard German classics; the second, to songs by American composers, and the last, a group of miscellaneous selections. While it must be admitted that it is in the first and last classes of selections that she excelled, it was very gratifying indeed that she should recognize the efforts of five American composers to the extent of giving place to six of their songs on her program, and particularly so, that two of the numbers were by Zudie Harris, which she sang delightfully.—Louisville Herald.

Can life offer deeper joy than the ability to greatly do a great thing? This tribute to Madame Gadski. Greatness, graciousness, a radiant presence, the meridian of maturity that is woman's most impressive period—all these are hers. Could she ask more? One gift, perhaps; that all this might be perpetual. Her audience would share this wish, too—the audience that she held in the hollow of her hand, or, rather, suspended on her faintest breath, to be thrilled with the ghostly menace of the Erikönig, melted with the tenderness of a love song, or exhilarated with the cheer, "God is in His Heaven; All's Right With the World." Madame Gadski establishes intimate relations with her hearers, from the moment she walks upon the stage, and she sings to them, not over them or around them. It was a graceful recognition for her to sing two exceedingly beautiful songs by Zudie Harris, and also a charming one by Mr. La Forge, who cannot be called an "accompanist," as he so identifies himself with the singer that the two seem to be animated by one intelligence.—Louisville Courier-Journal.

In the art which Madame Gadski disclosed is recognized the fruition of a span of seven or eight years, and the world is afforded one of the most remarkable instances of what intelligence, work and conscience can do toward the development of a great artist from a good singer. Today Madame Gadski is one of the most satisfying singers in the world, and her scope includes German and French opera and the song literature of the world.

In the early portions of her program, Madame Gadski gave groups of classic German and modern American songs, while her last offerings were Wagner selections, ending with Isolde's "Liebestod," from "Tristan." When this vital rendition was at an end, Madame Gadski, no longer the singer of songs, but the heroic Brünnhilde of the "Ring" dramas, startled her audience with the weird cry of the Valkyries.

Madame Gadski has a human quality which strikes deeper than the colder perfection of Madame Sembrich's voice. She acts her songs, her face reflecting their meaning, and her voice taking changing colors. Frank La Forge, of Chicago, composer of one of the songs, accompanied her with remarkable sympathy.—Louisville Evening Post.

The musical lovers of Memphis had a rare treat when Madame Gadski sang before one of the largest audiences that has ever filled the Lyceum for musical performance. Madame Gadski has one of the most magnificent voices heard on the concert stage. The audience was electrified by the brilliancy and power of her upper notes, and equally as enthusiastic over the shading and delicacy of those she gave to "piano" effects. The famous singer was called back again and again after each number, and repeated many of her songs to the delight of her hearers.

As a fitting climax to the beautiful program she gave the weird cry of the Valkyries, for which she is noted the world over. At this point, it is not putting it too strong to say that the audience fairly went wild. Hats and handkerchiefs waved from every conceivable direction, and such storms of applause, the like scarcely having been heard before, sounded forth the approval of the woman's glorious voice.—Memphis Commercial Appeal.

It is seldom that such enthusiasm is displayed in a theatre as that with which the audience at the Lyceum greeted Madame Gadski on her appearance in song recital. Applause greeted the beautiful singer on her entrance, and after the rendition of the first songs. The enthusiasm grew until at the end, when the audience had prepared to leave, she responded again and displayed the magnificent dramatic quality of her voice in the cry of the Valkyries. The audience was almost electrified by the first few notes and then responded with cheers while men and women sprang to their feet and waved their hats and handkerchiefs in their enthusiasm.

Again was she called out, and again she responded with the thrilling selection. Brünnhilde is Madame Gadski's greatest role, and in it she has won her brightest laurels. After hearing this brief selection delivered with the fire and enthusiasm of a true musical artist one can realize that her reputation is deserved.—Memphis Scimitar.

Mrs. Foster in Norwich and Brooklyn.

Harriet Foster sang a "Franz program" at the Norwich, Conn., Club, and for the Midwood Club, of Brooklyn, not long ago. Press comment as follows:

That Mrs. Foster is in great demand as a concert singer was easily explained to those who had the pleasure of listening to her songs. Her beautiful mezzo-soprano voice and the skill and intelligence of her method of using it won the hearty appreciation and applause of her audience.—Norwich Bulletin.

Mrs. Harriet Foster, of New York, charmed all by her singing. Her rich mezzo-soprano voice was heard to rare advantage. The program included a number of Franz songs, "Ihr Auge," "Alnachtlich im Traum," "Bitte," "Widmung," "Waldfahrt," "Im Herbst," "Schlummerlied," "Liebchen ist da," "Es hat die Rose sich beklagt" and "Mädchen mit dem rothen Mundchen." For encores Mrs. Foster gave "The Nodding Bluebell," by MacDowell, and "I Long for You," by Hawley.—Evening Record.

Mrs. Foster was in fine voice and was equally well received.—Brooklyn Eagle.

February 9 Mrs. Foster is to sing in a performance of "Martha" at Tarrytown, N. Y. February 21 a re-engagement calls her to Norwich, Conn., again to assist the Choral Club.



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Wednesday, 31—Dalton, Ga., matinee, New Opera House.
Wednesday, 31—Rome, Ga., evening, Nevins Opera House.
FEBRUARY
Thursday, 1—Anniston, Ala., matinee, Noble Street Theatre.
Thursday, 1—Birmingham, Ala., evening, Jefferson Theatre.
Friday, 2—Atlanta, Ga., matinee and evening, Grand Opera House.
Saturday, 3—Augusta, Ga., matinee, Grand Opera House.
Saturday, 3—Columbia, S. C., evening, Columbia Theatre.
Sunday, 4—Jacksonville, Fla., matinee, Geneva Opera House.
Sunday, 4—Jacksonville, Fla., evening, Duval Theatre.
Monday, 5—Waycross, Ga., matinee, Bailey Theatre.
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GEORGE HAMLIN, Tenor

BRUSSELS.

BRUSSELS, January 20, 1906.

The Ysaye concert, given on Sunday last, celebrated the tenth anniversary of the foundation of these concerts. Upon Ysaye's appearance a tremendous ovation was extended to him, very spontaneously, and which lasted many moments. It was a sincere and touching tribute to the man who has devoted so much time and energy to making his concerts successful, and who has done so much for the musical art of Brussels.

As the occasion was an extraordinary one, so also was the program, which opened with a fantasy on Angevinian airs by Lekeu. This is one of the last and best works of this little known Franck pupil, who died so very young. It is a beautiful work, and the orchestration is remarkably fine. The unusual sagacity in the choice of instruments is noteworthy, and the combination of timbres which results at times is most agreeable to the ear and distinctly novel.

De Greef played a piano concerto in E flat by Théo Ysaye. This composition was heard a year ago and met with favorable comment at the time. De Greef's performance was vastly superior on Sunday, and the delightful scherzo was rendered by the orchestra and soloist with a dash and brilliancy which roused a storm of applause. The fourth movement is the weakest. The composer was called for several times and heartily applauded. Then came the "pièce de résistance," in the form of Franck's symphony in D minor. In spite of the naturalization papers, the Belgians claim him as their own, and certainly no Frenchman could give a finer interpretation than did Ysaye. The orchestra, which is smoother and rounder than two months ago, played remarkably well, but the glory all went to the conductor, and the applause was long and enthusiastic.

Jacques Thibaud, the second soloist of the afternoon, played "Chant d'Hiver" and Saint-Saëns' valse caprice, rearranged for violin, both by Eugene Ysaye. The former work demands an ample sonority and is full of large phrases. Thibaud was as excellent in this as in the valse caprice, which is in utterly different style. It is genuinely a solo for violin, the orchestration being subordinate, and the instruments play an inferior role. The caprice demands not only a big technic (the passages are very well sounding), but a large sense of rhythm, united with delicacy and grace. Thibaud combines all of these, but refused to be encored, in spite of numerous recalls. After the concert a large portfolio was presented to Ysaye, containing the first page (autographed) of each unpublished work which he has presented to the public through the medium of his orchestra.

Max Donner, assisted by Angélique de Keyser, will be heard at the Salle Erard next Thursday.

If anyone had been blindfolded at the Cercle Artistique on Monday evening he or she would never have imagined that Mark Hambourg was the pianist. It was an unparalleled example of wolf in sheep's clothing, and not once did he betray his temporary costume. His trio playing is a revelation, and proves how many sided is his genius. Not once did he drown the instruments, nor were his mighty crescendos and tremendous force in evidence. The ensemble of the trio is already flawless and the unanimity of interpretation is perfect. The three brothers are individually artists of such distinction that the trio is a remarkable one. Their success was very great. Their pro-

gram included Beethoven, Brahms and Tschaikowsky. Among the large and fashionable audience were Mme. Eugène Ysaye, Théo. Ysaye, M. and Mme. Jean de Mot, Mme. Simone Delstanche, Mlle. Ysaye, Madame Arctonska, Mlle. Popelin, Madame de Fritsch, M. and Mme. Fichefet Kufferath, and others.

Ovide Musin, who moved here last fall from Liège, announces a lecture upon the history of the violin, to be given January 24. It will be illustrated by stereopticon views and various exercises and pieces will be executed by the laureates of his class of the Liège Conservatory. Ernest Fassin, violinist, and Koenig, pianist, will also assist. Musin has given this lecture already at Liège and Malines with great success. The program looks interesting.

The chorus rehearsal of "Maimouna," a ballet pantomime in one act and two scenes, which will be produced at La Monnaie the end of the month, are progressing satisfactorily. The music is by Alexandre Béon, and the ballet abounds with poetry and mysticism, being based on a Hindoo legend.

Two trio evenings will be given on January 26 and February 16 by Bosquet, Chaumont and Henry Merck, cellist. Beethoven, Brahms, Schumann, d'Indy, Yougen, &c., will be rendered.

The trio composed of Casak, Bosquet and Crickboom suffered by comparison with the Hambourgs; the two concerts, coming as they did on successive evenings, was a drawback to the former trio. The piano was the weak spot, and the last movement of Beethoven, op. 97, was very tiresome. Rameau's concerto for violin, piano and 'cello was gracefully rendered, the ensemble work being excellent. The Spanish cellist played a Bach suite in G, which borders close on the monotonous, and Boëllmann's symphonic variations. In the latter he was at his best, and was recalled again and again. Crickboom contributed the andante and scherzo from Lalo's "Symphonie Espagnole," the latter with exquisite grace and lightness. He was in unusually good form, and after Wieniawski's polonaise in A, responded with an encore of his own composition, a short, rather vague piece for muted violin. Bosquet's numbers consisted of four Chopin studies, a Scotch lullaby and rhapsody in B flat, by Brahms.

Mlle. Anna Coostermans has been appointed pianist to H. R. H. Prince Leopold. The little prince, at the early age of four, is beginning solfège, preparatory to the violin, which he will take up in a few years. Mlle. Coostermans is the niece of Mlle. Hoeberchts, pianist to the Countess of Flanders.

M. L. M..

Hastings' Compositions.

Frank Seymour Hastings, composer of "My Love Is Like a Red, Red Rose," of the cantata "Temptation" and other works, has just finished a male chorus, which will be sung by the Amateur Glee Club at the next concert. His "Legende," written for and dedicated to S. Archer Gibson, of the Brick Church, was played at a recent service there with 'cello obligato. "A Red, Red Rose," sung by Heinrich Meyn at his reception to Von Fielitz, caused the latter to make his way through the length of two parlors after the singing of the song, introducing himself to Hastings with complimentary remarks on that ever popular song.

DETROIT.

DETROIT, January 25, 1906.

Mr. and Mrs. Deszo Nemes gave the third of a series of evenings in chamber music in the auditorium of the Liggett School, assisted by Mrs. Marshall Pease, contralto, and Hans Dressel, 'cellist. In a quiet way these artists are doing much to further the cause of good music in Detroit. They have been engaged to give a recital in the Y. M. C. A. Auditorium, January 29.

The entertainment committee of the Detroit Club presented a novel entertainment to its members: N. J. Corey was the entertainer, presenting "A Birdseye View of Italian Opera." The program consisted of a twenty minute talk by Mr. Corey on the subject named, which was illustrated with a number of talking machine records, taken from well known vocalists, such as Campanari, Melba, Caruso and many others. The idea, which is original with Mr. Corey, is proving a decided success.

At a meeting of the Tuesday Musicales, held at the residence of Mrs. F. K. Stearns, the musical program was provided by Clara Koehler-Heberlein and the Michigan Conservatory Quartet, consisting of Mrs. F. L. Abel, Florence Birdsall, Jesse Crandall and F. L. Abel. Grace Washall's Shakespearean Song Cycle was sung by a quartet composed of Edith de Muth, Mrs. E. E. Liggett, William Lavin and Francis Campbell.

Victor Benham, pianist, gave a recital in the Church of Our Father. Mr. Benham is a worthy addition to Detroit's musical ranks.

Otie Chew, the young English violinist, was heard in recital at the Y. W. C. A. Auditorium.

Elvin Singer is to present a number of his pupils in recital at his studio this evening.

J. E. O. H.

Institute of Applied Music.

Homer Moore, baritone, and young Samuel Kotler, violinist, gave the Friday afternoon recital at the American Institute, the parlors crowded to the doors with interested hearers. Mr. Moore sang the "Moorish Prayer," from Moszkowski's opera, "Boabdil," with virile tone, giving it fine characterization; later he sang songs by Johns, Somerset and Strauss with expression and effect. The lad, Samuel Kotler, is a miniature artist, playing with unusual finish and taste Artot's "Souvenir de Bellini" and Keler-Bela's "Hungarian Fantasy." He is of great credit to Von Ende, his teacher. Miss Chittenden played musicianly accompaniments. This Friday evening, February 2, at 8:15 o'clock, there is to be a students' informal concert at the American Institute.

Helen Waldo in Song Cycle.

Helen Waldo, alto, and pupil of Mrs. William Nelson Burritt, sang the cyclus of a dozen songs by Somervell, the poem by Tennyson, "Maud," at the Burritt studios January 25. She sang beautifully, preceding the singing by a talk on the origin of the poem, &c. Miss Waldo left January 26 for Green Bay, Wis., where she is to sing in concert February 1, along with other engagements in Wisconsin and Illinois. She will return for further study the end of February.

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KANSAS CITY.

KANSAS CITY, January 26, 1906.

Madame Calvé sang in Kansas City recently for the first time, and her reception was certainly all that she could have desired. She has been here before, with the Metropolitan Opera Company, but did not sing, and the Kansas City musical people had almost decided that she had some scruples against singing here. All such doubts are now things of the past, for the program was one of the most thoroughly appreciated of this season.

Sonata, for Flute and Piano.....Handel

Mona, Fleury and Mons. Decreus.

Aria, O mio piccolo tavolo, Zara.....Leoncavallo

Mr. Von Norden.

Violin Solo, Zigeunerweisen.....Sarasate

Mlle. Vermorel.

Stances, SaphoGounod

Emma Calvé.

Aria, Le CorFlegier

Mr. Bouxmam.

Songs—

Since My LoveOld English Bohm

Ich rief im Wald.....Mr. Von Norden.

Aria, Perle de BrésilDavid

Emma Calvé.

Violin Solo, Romance.....D'Ambeosio

Mlle. Vermorel.

Chant HindouBemberg

Mr. Bouxmam.

Habanera, from CarmenBizet

Emma Calvé.

Leonora Jackson was in Kansas City last week, looking for an accompanist to assist on her trip to the Coast, which will take about three weeks.

Herman Springer, baritone, will remove his studio from the Altman Building to the new Carl Hoffman building, between now and the 1st of next month.

Mrs. F. B. Tiffany gave a musical evening to her friends, and the musical program was furnished by Jennie Schultz, Allee Barbee and Margaret Fowler.

Myrtle Randolph, who is now sub-renting in the Hoffman Building, will open a studio of her own in the new Hoffman Building as soon as it is ready for occupancy.

The Busch Pianists' Club will meet with Mrs. Carl Busch, January 20.

Hans Petersen is the director of the orchestra at the new Peoples Theatre, which has just opened in Kansas City, Kan., just across the line from this city. This move necessitated his resignation as violinist at the Church of This World, and his place has been filled by Henry Hoffman.

George Simpson, who is at the head of the musical department of Miss Barstow's School, says that the January term is remarkably good, this term having a third more scholars than the fall term.

Mrs. Felix LaForce gave an afternoon to her friends recently and the music for the occasion was furnished by Jennie Schultz, Allee Barbee and Margaret Fowler. This beautiful home, lying south of the city, is known as LaForce Farm.

Francois Boucher reports that he has been adding a number of out-of-town-pupils to his class of late, which would indicate that Kansas City violinists are attracting attention from a good deal wider range of territory than the city itself.

Frederick Wallis, baritone, had an engagement to sing in concert at Harrisonville, on January 23, and will go to

St. Louis, January 27, to assist Mrs. Franklyn Knight in concert.

Many hundred guests enjoyed Mrs. W. J. Stowe's tea for the Kansas City Musical Club and Jessie McCreery, of St. Louis.

The musical numbers were given by Mrs. Maclay Lyon, Mrs. Leslie Baird, Mrs. Joseph Chick, Jr., violinist; Mrs. E. C. White, pianist, and a trio composed of Miss Maas, Dorothy Lyle and Mrs. Harry Brisbane.

Word comes from Lindsborg, Kan., that Marteau has been engaged to give a recital there on his Western trip.

Selmar Janson, pianist, and Theodore Lindberg, violinist, gave their second sonata evening, when they played sonatas in F major and the "Kreutzer," by Beethoven; Brahms' D minor, op. 108, and Schubert G minor. Their third sonata evening will be given February 15.

The Oratorio Society, of which Samuel Thorstenberg is conductor, is now preparing to give Handel's "Messiah" and numbers from "Parsifal" for the spring festival.

F. A. PARKER.

Prodigy and Pantaloons.

Mischa Elman, the young violinist who has been astonishing Europe with his mature art, refuses any longer to



MISCHA ELMAN.

be an "infant phenomenon." He now has cut his hair short and wears long trousers. The picture shown here-with is the last one taken of Elman in his "prodigy" costume.

Zudie Harris, Composer-Pianist.

Zudie Harris, the Louisville composer-pianist, whose successes abroad are now to be followed by appearances in this country, made her American debut in Louisville last week with the New York Symphony Orchestra. Miss Harris played her own concerto—said to be the only composition of its kind written by a woman and presented in public—and her success, both financial and artistic, was unequivocal.

The venerable rule of a prophet's lack of honor at home was convincingly upset by Miss Harris' venture, for McCauley's Theatre, the principal playhouse of Louisville, was filled to overflowing. The local papers united in praising the work of the young composer, who easily shared honors with Mr. Damrosch and his men. Miss Harris is likely to have a metropolitan appearance before the close of the season. She is under the management of London G. Charlton.

NEWARK.

NEWARK, N. J., January 27, 1906.

William Schott, a blind pianist of Newark, will give a concert in Wallace Hall, on Tuesday evening, February 6. Mr. Schott will be assisted by Ethel Smith, violinist; John R. Phillips, tenor, and Harold Kent, baritone.

Albert J. Weidt, who is well known through the East in musical circles, is preparing another of his "musical festivals" for Newark.

The Lyric Club will give a concert in Wallace Hall on Monday night. This organization will have the assistance of Glenn Hall, tenor, and the Kaltenborn Quartet, of New York.

The University of Music at Newark is enjoying a successful season with Frederick Bauman, as director; A. Buzzi Peccia, head of the vocal department; Michael Banner, violin; Louis Spada, mandolin, guitar, &c. The school stands in the front of conservatories in this State.

A large audience was in attendance at the Orange Music Hall on Wednesday, January 24, when a concert was given under the direction of the Women's Club, of Orange. Those who contributed to the program were Edith Chapman, soprano; Corinne Welch, contralto; John Young, tenor, and Frederick W. Wheeler, basso.

CHARLES DURNALL.

SAAR IN NEW YORK AND BOSTON.

Louis Victor Saar's latest compositions have won for the composer much glory in New York and Boston. The appended criticisms refer to the violoncello sonata and a new violin sonata played at concerts in New York and Boston:

The sonata made a favorable impression, for it is tuneful and coherent, with variety of detail, and it was played with animation and generally sympathetic impulse. Mr. Saar's performance of the piano part was characterized by dignity and restraint and by fine calculation of tone.—The Boston Journal.

Mr. Saar has written his sonata with scholarly skill. His main theme, which binds its three movements together and provides the musical material for the whole, may not be particularly persuasive, but as soon as the composer begins to make it fertile his music becomes interesting in development and detail and in an agreeable surety. Perhaps Mr. Saar might have more to say, but so far as it goes, there is no uncertainty or obscurity in his musical speech. A similarly scholarly precision and surety ran through the performance of it. There, again, was full adjustment of the end to the means.—The Boston Transcript.

Mr. Saar's sonata was warmly received. It is a work of great merit, vigorous and spirited throughout. There is much of melodic inspiration in it. This should be one of the most popular works Mr. Saar has yet accomplished.—The New York Times.

It is the finished work of an earnest musician, worthy of repeated performances.—The New York Staats-Zeitung.

The sonata for violoncello and piano was played at Mendelssohn Hall, New York, and Steinert Hall, Boston, by Karl Griener and the composer. The sonata for violin and piano was the middle number on the program of the concert by the Leo Schulz Quartet, at Knabe Hall, New York; it was played by Maurice Kaufmann and the composer.

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LOS ANGELES AND SAN DIEGO.

LOS ANGELES, CAL. January 24, 1906.

Los Angeles and two of its seaside suburbs, Long Beach and Venice, are enjoying band concerts of a quality and abundance hard to find elsewhere in the country within such a limited area. Chiaffarelli's Italian band gives two concerts daily at the Los Angeles Chutes. Ellery's Italian band also plays daily and nightly, making the spacious auditorium of the Venetian gardens, out over the waters of the Pacific, ring with music. Donitelli's Italian band is making itself a leading attraction at Long Beach. Thus sunny Italy's representatives supply music to the American Italy. The Ellery and the Chiaffarelli aggregations are bands of wide reputation. The Donitelli band had its birth in Los Angeles less than a year ago, but is made up of good, imported material, with a capable, energetic leader, and has already acquired an enviable local standing.

Leonora Jackson and her concert company pleased a fair sized audience at Simpson Auditorium last evening, though the non-arrival of baggage and music necessitated changes in the program. Miss Jackson has grown, musically, since her appearance here a few years ago. Sibyl Sammis, the soprano, shared with Miss Jackson the honors of the evening. Charles E. Clarke, baritone, and Alexander MacFadyen, pianist, completed the company.

The Westminster Abbey Choir gave two delightful evenings of choral music at Simpson Auditorium last week, such as to make one wish that the irrepressible Western American youth might be amenable to choral training of the sort that results in just such work as these Westminster boys do.

L. E. Behymer announced Emma Calve and her reputed excellent company for a concert at Simpson Auditorium, Monday evening, January 29.

Dainty Alice Nielson and her opera company delighted music lovers at the Mason Opera House last week.

San Diego.

Anna B. Sloane gave recently a recital of old favorite songs at the San Diego School of Music.

The Amphion Club held the last semi-monthly meeting at the Wednesday Club House. "The German School" was the topic. After a paper on "The Epoch Making Masters of the German School," read by Mina B. Brust, the following musical illustrations were played and sung: Prelude and fugue (Bach), Norma Owen; aria from "The Marriage of Figaro," Miss Amins; andante from Haydn's, "Surprise" symphony, arranged as quartet, Miss Patterson, Miss Stone, Miss Rheinhold and Colonel Rippey; "In Questa Tomba" (Beethoven), Miss Rowan; largo from sonata, op. 10, No. 1 (Beethoven), Grace Bowers; finale from "St. Matthew's Passion" (Bach), the Amphion Chorus.

After an absence of four years, Alice Nielsen made her reappearance in San Diego in "Don Pasquale," Saturday last.

The Treble Clef Club is the latest musical organization in San Diego composed of twelve of the advanced pupils of Caroline Ellene Tew, the vocal instructor. Mrs. Tew is the musical director of the club.

Charlotte A. Thearle, a musician of Chicago, is spending the winter in San Diego.

Dr. W. W. Hinshaw, of Chicago, in a recent recital at Thearle's music rooms, of numbers chiefly from the operas, was enthusiastically greeted. The program was made up of numbers from "Pagliacci," "Carmen" and "The Barber of Seville." Ernest Levan Owen, one of San Diego's pianists, was a skillful accompanist.

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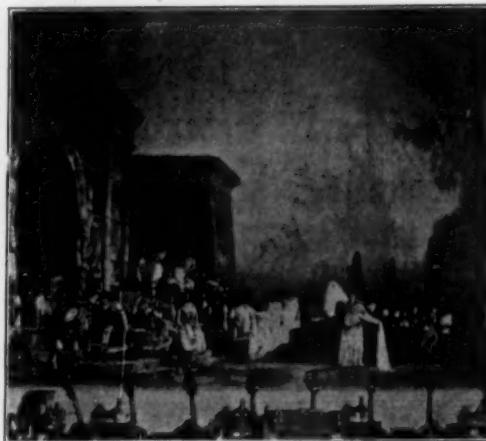
Second Season, 1905-06.
"Messiah," December 28. Soloists: Mme. Mandola, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

Constance Mills, a pianist, who has taught in New York, was married at the home of her parents, Mr. and Mrs. H. E. Mills, of San Diego, on January 11, to James Herreshoff. Mr. and Mrs. Herreshoff will reside in New York.

F. H. C.

PICTURES OF SALOME."

The accompanying two pictures were taken at the triumphant Dresden première of Richard Strauss' "Salome," and are reproduced herewith for the benefit of THE MUSICAL COURIER readers.



SALOME DANCING BEFORE HEROD.

SICAL COURIER readers. The scene between Salome and John represents the episode where the love stricken girl first falls in love with the prophet, then taunts him for not kissing her as she requests, then alternately commands and pleads for John's favor, and finally ends by hating him and swearing dire vengeance. The illustration depicting the dancing shows Salome exerting her wiles over Herod, so that she may induce him to slay the prophet and present her with his head.

The subject is gruesome, of course, but the music altogether for some of the horrors of the story.

After all, the fate of John and the crimes of Salome and Herod need not arouse the community to indignation in the year 1906. Those happenings took place almost two



SCENE BETWEEN SALOME AND JOHN.

thousand years ago, and Strauss is really not responsible for them.

Eleonora de Cisneros in England.

Eleonora de Cisneros' splendid artistry and fascinating personality have conquered London. Here are some extracts from her English press notices:

Madame de Cisneros, a fine Ortruda, who has a splendid idea of the use hands should be put to in opera.—*The Times*.

Madame de Cisneros made a handsome and imposing Ortruda, and sang with a good deal of dramatic power.—*Daily Graphic*.

Madame de Cisneros, presenting Ortruda with a personal charm

that helped us to understand the witch woman's domination of Telramund.—*Sunday Times*.

Madame de Cisneros was the only exponent who appeared to take the work with the profound, artistic seriousness of the Fatherland, and her impersonation of Ortruda was memorable, being instinct with dramatic force and dignity, while the music was finely sung.—*The Referee*.

Madame de Cisneros gave a beautiful and moving interpretation of the Ortruda music; the long second act passed all to rapidly, leaving us deeply impressed with the possibilities of the part. The singing was worthy the best traditions of Covent Garden, and the acting had a high personal quality that sought and found a new aspect of Ortruda—one explanatory of much that the harsher interpretations leave incomprehensible.—*Illustrated London News*.

As Azucena, Signora de Cisneros was seen quite at her best, and she was excellent both as a vocalist and an actress.—*Morning Advertiser*.

Signora de Cisneros created great enthusiasm by her exceedingly fine performance as Amneris.—*St. James Gazette*.

Signora de Cisneros, another artist who has won golden opinions, was forcibly dramatic and convincing as Amneris.—*Morning Post*.

MARK HAMBURG'S PLAYING.

That young Titan among pianists, Mark Hambourg, goes from triumph to triumph. This is freely acknowledged by the English press, as the ensuing extracts show:

We do not wonder that Mark Hambourg is giving to the world of piano playing a new sensation. There are piano players who arrest us by their delicate charm, soothing and caressing, as De Pachmann; and there are piano players who command by their overpowering strength. To the latter class belongs Mark Hambourg. He is of the heroic school. He is in piano playing what the Wagnerian heroic tenor is to the warbler of the sensuous melody of Gounod. And each is good in his own way; and each must be regarded in strict relation to his way. One is a charmer, the other a pianist. Mark Hambourg's mission is not to charm. So we gather from his playing last night. Nor do we believe that it is to surprise and dazzle. Magnificent technician that he is, it is not with him a question of technic first, and everything else anywhere. We look upon him as taking his music seriously. When he plays Beethoven's F minor sonata he does it as an intellectual exposition of a great composer's thoughts. It is not everyone who would care to play the "Sonata Appassionata" as Mark Hambourg played it last night in the Assembly Rooms. Perhaps they would play it so had they the power of arm, and the strength of finger, and the broad, sweeping intellectual conception. There is often much of the sour grape attitude in the criticism of the pianist.—*Hull Times*.

Temperament is, perhaps, Mark Hambourg's greatest gift. He has been described as an "epic pianist," and those who listened to his recital in the Assembly Rooms, Hull, last night, will agree that the description is, at any rate, apt. It was Rubinstein who first approached seriously the problem of pianistic interpretation, and there is much in the playing of Mark Hambourg to remind one of the great virtuoso himself. Like Rubinstein, he rouses and fires his listeners by sheer force of temperament. In short, he is a temperamental pianist par excellence.—*Eastern Morning News*.

Mark Hambourg, as a pianist, is of equal rank with Kreisler. He, too, has the power and greatness of genius, and lifted all he interpreted to a great height. This was especially noticeable in the Beethoven Sonata, and the grand polonaise in A flat of Chopin, the octave bass of which was stupendous. He played also the third nocturne, and a couple of etudes of Chopin, of which the last was the most beautiful of all, in E major. For an encore he gave an arrangement from Gluck's "Orpheus," by Sgambati—one of his finest interpretations.—*Northern Echo*.

Grienauer Well Received in Boston.

Steinert Hall was filled to its utmost capacity for Karl Grienauer's cello recital January 18. It was his first appearance in Boston, and after he had finished the first number of the program the audience recognized in him an artist of exceptionally high abilities. His playing was listened to with unflagging interest and aroused enthusiastic approbation. Press comments follow:

Karl Grienauer plays with a highly developed technic, a large tone and great temperament.—*Boston Post*.

Karl Grienauer showed a natural sense of lyric effect, and played with a pleasant sentiment that was infectious; the audience responded with enthusiasm and the 'cellist was recalled warmly.—*The Boston Herald*.

Steinert Hall held last night a large audience which heard with considerable pleasure Karl Grienauer in an ambitious program, calling for the best of virtuosity. Music of Rubinstein, Wagner, Liszt, Popper was included in the 'cellist's offering, and he proved himself of undoubted ability as a solo performer of highest rank, with these as well as with his own very pleasing "Moonlight Serenade."—*Boston Globe*.

Karl Grienauer's program gave room for the pleasant fluency and sentimental flavor that are the individual traits of his playing.—*Boston Evening Transcript*.

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Frederic Martin's Success.

Here follow extracts on Frederic Martin's singing: Mr. Martin's singing in "The Messiah" is well known by nearly everyone. He sang with splendid authority and most of the time without the score.—Pittsburg, Pa., Post.

When Frederic Martin closed his great solo, "Why Do the Nations Rage?" it seemed as though the admiration of the audience knew no bounds. Mr. Martin is by far the greatest bass singer Green Bay has ever heard, and it is the universal hope and wish that we may hear his marvelous voice again at no distant date.—The Green Bay, Wis., Gazette.

*** Was easily the favorite, and his work came in for many bursts of appreciation from the audience. His solo, "Why Do the Nations," was rendered with deep feeling and called for

an ovation from the audience and his fellow musicians. His voice, while of unusual softness, has great depth, breadth and power.—The Green Bay, Wis., Advocate.

In Recital. *** Possesses a voice of wide range, smooth, even quality and sympathy. His program included all styles from the Handel aria to the modern song, and he interpreted each style of composition with much temperament and musical understanding. It is seldom that so satisfying an artist has been heard here.—The Raleigh, N. C., Daily News.

delsohn Hall, was the pianist of the last Kneisel Quartet concert. Press notices read:

Heinrich Gebhard, a pianist of admirable attainments, played his part on the piano in a way that called forth unstinted praise.—The New York Press.

It is safe to say that Mozart would have been delighted with the masterful manner in which Messrs. Loefler, Longy and Gebhard played these rhapsodies.—The New York Evening Post.

Mr. Gebhard was a worthy companion of these two, Loefler and Longy.—The New York Times.

The two pieces were played with marvelous beauty of expression and finish by the composer (viola), Heinrich Gebhard (piano) and George Longy (oboe), three choice spirits from the artistic colony of Boston. The high imaginativeness of the composer was exquisitely paired with the same quality in the performers.—New York Tribune.

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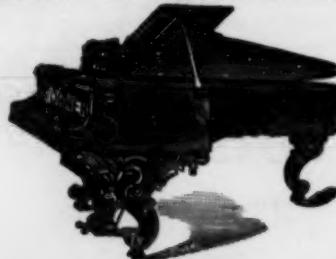
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